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COSTUME IN ENGLAND.

HISTORY.

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COSTUME IN ENGLAND

A HISTORY OF DRESS

TO THE

END OF THE EIGHTEENTH CENTURY.

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BY THE LATE

F. W. FAIRHOLT, F.S.A.

ENLARGED AND THOROUGHLY REVISED

BY

THE HON. H. A. DILLON, F.S.A.

ILLUSTRATED WITH ABOVE SEVEN HUNDRED ENGRAVINGS.

VOL. I.—HISTORY.

LONDON:
GEORGE BELL AND SONS, YORK STREET,
COVENT GARDEN.
1885.

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PREFACE

TO THE REVISED EDITION.

THE second edition of Fairholt's "Costume in England," which appeared in 1860, has now become somewhat scarce. This fact, and the large amount of fresh matter which has since then been placed within our reach by the researches of numerous writers, and the many reprints by different societies, of rare books, are sufficient reasons for the present edition.

The editor has striven to make such corrections and additions as the present state of knowledge of the subject demand. The quotations have been restored to their original spelling; and the portion relating to the Druids, and the remarks on the private character of sovereigns, &c., have been omitted to make room for matters more germane. The additions have in many instances been inserted in footnotes, but in some cases they have been incorporated in the text.

Additional woodcuts, some of them from other works by Mr. Fairholt, and kindly contributed by Messrs. Isbister; with others, selected from drawings from original MS., &c., by the editor, have been inserted.

An index has been added to the historical portion of the work, as well as a list of illustrations, in which the nationality and approximate date of the sources whence derived have been noted.

A short list of works in which costume has been illustrated or described has also been appended for the use of readers.

The Glossary has been enlarged by the addition of about two hundred new headings, and several additional illustrations have been inserted.

Very many of the original articles have been added to, and, where necessary, corrected.

The limits of a handbook compel the omission of much that would be desirable; and the selection, rather than the supply, of information, has been the chief difficulty to contend with.

The list of works referred to above will, however, guide the reader who wishes for more information on the subject, to some of the chief sources.

It should be added, that Mr. Fairholt himself left some notes for a future edition, and these have, where necessary, been inserted.

H. A. Dillon.

1885.

PREFACE

TO THE SECOND EDITION.

FOURTEEN years have elapsed since the first edition of this book was printed; from that time to the present I have seen and noted much that has enabled me to make it still more useful as a book of reference. Fifty-six new engravings have been added, many of much curiosity (such as those on pp. 128, 247, and 259), and which are not to be found in any other work on Costume. To the literary portion of the historic part of the book I have added much; and nearly doubled the Glossary, which I have also endeavoured to make, by means of cross-references, a sort of index to the whole.

The favour with which the book has been received demanded thus much at my hands. To me it has been a labour of love.

A knowledge of costume is in some degree inseparable from a right knowledge of history. We can scarcely read its events without in some measure picturing "in the mind's eye" the appearance of the actors; while correct information on this point has become an acknowledged essential to the historical painter. The reign of imaginary costume has reached its close. A conviction of the necessity and value of "truth" in this particular has been the slow growth of the last half-century. A deaf ear was long turned to the urgency of critical antiquaries by whom it had been studied. Assertions were constantly made of the impossibility of accomplishing their desires, and twice the necessary amount of trouble was taken in inventing a heterogeneous costume that would have been required to procure accuracy.

The great principle that all historic painting *should* be truthful in costume, and *could* be made so, I hope to have proved by the aid of the many woodcuts scattered through the volume. They are unpretending as works of art, and are to be looked on merely as facts; such they undoubtedly are, and they have been got together with no small care and research, and from very varied sources. Ancient delineations and ancient authorities have been solely confided in. By referring to any portion of the entire series, the reader may see how thoroughly distinctive the dress of each period is, and how great the difference made by fifty years in every age of England's growth. As no historian could venture to give wrong dates designedly, so no painter should falsify history by delineating the characters on his canvas in habits not known until many years after their death, or holding implements that were not at the time invented. Whatever talent may be displayed in the drawing, grouping, and colouring of such pictures, they are but "painted lies;" and cannot be excused any more than the history that falsifies facts and dates would be, although clothed in all the flowers of rhetoric. False costume is now an unnecessary obtrusion, and not worth an excuse. Modern continental painters, and some few English ones, have treated the most awkward costume, when necessary to be used, with picturesque effect; and it has added a truthfulness to their delineations, a charm and a value not to be obtained by any other means.

The general arrangement of this volume may be here explained. Each period is treated distinctly from that which precedes or follows it, and the history of the costume of each period commences with that worn by royalty and nobility; then the dresses of the middle classes are considered, and the commonalty in the last place. The civil costume being thus disposed of, that worn by the clergy is next described; and each section closed by a disquisition on the armour and arms of the military classes. Where it has not been practicable to go into minutiæ, a reference to the proper name of any article in the Glossary will generally furnish the reader with what he requires, as many of the articles there incorporated are in fact illustrated historical essays on various minor articles of costume. My

primary design has been to act as a guide rather than a lecturer,—to show where sufficient knowledge may be obtained, rather than to seek to communicate it. This, it is hoped, has been done, and in as clear a form as possible; a condensation of style and matter has been principally attempted, and the illustrations selected as carefully as possible, with a view to the proper delineation of the peculiarities of each period.

F. W. Fairholt.

11, *Montpelier Square, Brompton,*
September, 1860.

BOOKS TREATING OF COSTUME.

THE following list of books, in all of which the subject of Costume is illustrated by descriptions, and in most cases by engravings, may serve as a guide to the reader.

AMYOT, F. The Fastolfe Inventories Archæologia, vol. xxi.
ARCHÆOLOGIA.

BECK, S. W. The Drapers' Dictionary. 1882.
—— Gloves. 1883.
BIRCH, W. DE G., and JENNER, H. Early Drawings and Illuminations. 1879.
BLOME, R. Gentleman's Recreation. 1686.
BLORE, E. English Monuments. 1825.
BLOXAM, M. H. Ecclesiastical Vestments. 1882.
BOUTELL, C. Monumental Brasses and Slabs. 1849.
—— Arms and Armour. 1869.
BURGMAIR, H. Der Weiss Kunig. 1775.
BURTON, R. The Book of the Sword. 1883.
BURY PALLISER, Mrs. History of Lace. 1869.
BIRCH, W. DE G. Life of St. Guthlac.

CARTER, J. Specimens of Ancient Sculpture and Painting. 1838.
—— Specimens of English Ecclesiastical Costume. 1817.
CHAMBERLAINE, J. Imitations of Original Drawings by Holbein. 1792.
COTMAN, J. Brasses of Norfolk.
CREENY, Rev. W. A Book of Fac-similes of Monumental Brasses. 1884.
CUTTS, Rev. E. L. Scenes and Characters of the Middle Ages. 1872.
COSSON DE BARON and BURGES, A. W. Ancient Helmets and Examples of Mail. 1881. Archæological Journal.

DEMAY, G. Le Costume au Moyen Age d'après les Sceaux. 1880. Paris.
DEMMIN, A. Arms and Armour. 1879.
DOUCE, F. Illustrations of Shakespeare.
—— Wedding Knives, Archæologia, vol. xii.
—— The Peaceable Jousts of the Middle Ages, Archæologia, vol. xvii.

Fairholt, F. W. Dictionary of Terms of Art.
—— Satirical Songs and Poems on Costume. 1849. Percy Society.
Fosbroke, Rev. T. Encyclopædia of Antiquities. 1825.
Froissart Chronicles. H. N. Humphreys. 1855.
—— Plates by Moses —, Col. Johnes's edition.

Gage, G. A British Corselet of Gold, Archæologia, vol. xxvi.
Godwin, E. W. Dress and its Relation to Health and Climate. International Health Exhibition. 1884.
Gough, R. Sepulchral Monuments. 1786.
Grose, F. Military Antiquities. 1812.
—— Ancient Armour and Weapons. 1786.

Haines, H. Manual of Brasses.
Harding, G. Portraits of Illustrious Persons. 1869.
Hartshorne, A. Recumbent Monumental Effigies of Northamptonshire. 1876.
Hefner, Alteneck. Mittelalters Trachten. 1840-1854.
—— Die Burg Tannenburg.
Hewitt, J. Ancient Armour and Weapons. 1859-1861.
Hogarth, W. Works of.
Hollis, T. and G. Monumental Effigies.
Holme, Randle. Academy of Armoury. 1688.
Hollar, W. Ornatus Muliebris Anglicanus. 1640.

James J. The Book of Spurs. 1858.
Jones, W. Finger Ring Lore. 1877.
Jubinal, A. La Armeria Real. Madrid. 1859.

Knight, C. Old England. 1845.
—— Pictorial History of England. 1837-1851.

Lant, T. Funeral of Sir P. Sidney.
Lemon, R. Jewels sent by James I. to Prince Charles when in Spain. Archæologia, vol. xxi.
Locker. Portraits of Admirals.
Lodge. Portraits of Illustrious Personages. 1823.
Lonsdale and Tarver. Illustrations of Mediæval Costume. 1874.
Louard. Dress of the British soldier. 1852.

Meyrick, Sir S. Body Armour Anciently Worn in England. Archæologia, vol. xix.
—— Military Garments Worn in England. Archæologia, vol. xix.
—— The Lorica Catena of the Romans. Archæologia, vol. xix.
—— Critical Inquiry into Ancient Armour. 1842.
—— Illustrations of Ancient Arms and Armour. 1830.
—— On the Ancient mode of Putting on Armour. Archæologia, vol. xx.
—— On the History of Hand Fire-arms. Archæologia, vol. xxii.

MEYRICK, Sir S. On a German Suit of Armour for Henry VIII. Archæologia, vol. xxii.
—— On an Ancient British Shield. Archæologia, vol. xxiii.

NICHOLS, J. Progresses of Queen Elizabeth. 1823.
—— Progresses of James I. 1828.
NICOLAS, Sir H. Testamenta Vetusta. 1826.

PEARSALL, R. S. Judicial Duels. Archæologia, vol. xxxi.
PENNANT. Some Account of London and Westminster.
PLANCHÉ. British Costume. 1874.
—— Cyclopædia of Costume. 1879.
PUGIN. Glossary of Ecclesiastical Ornament and Costume. 1868.

QUICHERAT. Costume en France. 1875.

REPTON ADEY. Various Fashions of Hats. Archæologia, vol. xxiv.
—— Female Head-dress. Archæologia, vol. xxvii.
RACINET. Costume. (In progress.)
ROACH SMITH, C. Collectanea Antiqua.
ROCK, Rev. D. Church of Our Fathers.
ROCKSTUHL, A. Arsenal de Tsarskoé-Sélo, St. Petersburg. 1869.
ROUS, J. Life of the Earl of Warwick. (Strutt's Horda, vol. ii.)
—— Warwick Roll. J. Pickering.

St. George at Dijon. Archæologia, xxv.
SCOTT, Sir SIBBALD. The British Army. 1868.
SHAW, H. Dresses and Decorations. 1843.
SMITH, C. H. Selections of the Ancient Costume of Great Britain and Ireland. 1814.
STOTHARD, C. Monumental Effigies. 1877.
STRUTT, J. Horda Angel cynnan. 1774-76.
—— Dress and Habits. 1842.
—— Regal and Ecclesiastical Antiquities. 1777.
—— Sports and Pastimes. 1838.

VIOLLET LE DUC. Dictionnaire raisonné du mobilier Français. 1858-75.

WALKER, J. C. Historical Essay on the Dress of the Ancient and Modern Irish. 1788.
WALLER, J. G. Monumental Brasses. 1840.
WILDE, Sir W. Catalogue of the Museum of the Royal Irish Academy. 1862.
WILLEMIN, N. Monuments Français inédits. 1806-39.
WINGFIELD, Hon. L. The History of English Dress. International Health Exhibition Lecture. 1884.
WRIGHT, T. History of Caricature. 1865.
—— Caricature and History of the Georges. 1868.
—— Manners and Customs in the Middle Ages.
—— Womankind in Western Europe. 1869.

Wright, T. Archæological Album. 1845.
Webb, Rev. J. Deposition of Richard II. Archæologia, vol. xx.

Uzanne, O. L'Ombrelle. 1880.
—— L'Eventail. 1880.

Vetusta Monumenta.
Vigne, F. de. Vade mecum du Peintre. 1835-40.

The Proceedings of the Society of Antiquaries and the Journals of the Royal Archæological Institute and Association will also give many illustrations of costume. The volumes of the Camden, Chetham, and Surtees Societies' publications, containing wills and inventories, the Privy Purse Expenses, and Wardrobe accounts of some of the Sovereigns, "Furnivall's Fifty Earliest English Wills," and the Wills themselves at Somerset House, will be found of value as giving an idea of the dates at which various articles of dress were in use.

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COSTUME IN ENGLAND.

THE EARLY BRITONS.

THE early history of Britain is involved in an obscurity so profound, that conjecture, not fact, can only be offered to those who demand minute information upon it. It will therefore follow, that the costume of the inhabitants is but sparingly alluded to by the few authors of the Classic world who cared to notice these semi-barbarous people.[1] A commerce with Britain was commenced at a very early period by the Phœnician merchants, who traded here for tin, which was "so abundant on the coast of Cornwall, that it gave the name Cassiterides to a cluster of islands now called Scilly, from whence the tin was dug and exported."[2] Strabo, in describing these islands, says: "They are inhabited by a people wearing black garments, or cloaks, reaching down to their heels, and bound round their breasts. They walk with sticks, and wear long beards."[3]

[1] It must be remembered with regard to the early writers who mention these islands, that in most if not all cases the information they had received was purely local, and only applied to those parts that were in communication with the outer world. Thus Cæsar could only speak with certainty of those tribes inhabiting Kent, Diodorus of Cornwall, Strabo of the Cassiterides, &c.

[2] Hoare's "Ancient Wiltshire." The Phœnicians preserved for a long time the exclusive monopoly of this trade, and kept the knowledge of these islands from all other countries, as far as lay in their power; and on one occasion, when a Roman ship was employed to watch the Phœnician vessel, the master of the latter ran his ship on shore, where she was lost, together with the Roman vessel; for which act of heroism he was indemnified from the public treasury.

[3] He uses language almost identical when speaking of the Iberians of

Such slight notices are all that can be gleaned from the writers of antiquity, concerning the dress or appearance of the early Britons, before the invasion of Julius Cæsar. From a comparison of their accounts, it would seem that, in nearly every particular, they bore a striking resemblance to the South-Sea Islanders, as described by Captain Cook. According to Pomponius Mela, who flourished about the year of our Lord 45, "the Britons dyed their bodies with woad (which bore a small flower of a blue colour), after they had been tattooed."[1] Herodotus, at a still earlier period, declared the same fact, adding, "that it was with them a mark of nobility, and its absence a testimony of mean descent." Herodian attributes the slight clothing of the northern tribes to their desire of displaying the figures of animals, &c., thus formed on their persons. The term *Picts*, applied to their tribes, comes from *picti*, used by the Roman writers to denote this tattooing. Pliny describes the operation as performed in infancy by the wives and nurses of the British; and Isidorus says, "They squeeze the juice of certain herbs into figures made on their bodies with the points of needles." Cæsar ("De Bello Gallico," lib. v. c. 14), speaking of the Britons, says: "Of these, by far the most civilized are those who inhabit Cantium (Kent), the whole of which is a maritime region; and their manners differ little from those of the Gauls.[2] The natives of the interior, for the most part, sow no corn; but they live on milk and flesh, and are clad with skins. But all the Britons stain themselves with woad, which gives a blue colour, by which they show a more frightful aspect in battle. They have long flowing hair, and shave every part of their bodies except the head and the upper lip."

Herodian, describing the incursion of the Emperor

the south of Spain, who are by some considered as their ancestors, and who may have been a colony of miners induced to settle in our southern counties by the Phœnicians.

[1] Woad, a plant known as *Isatis tinctoria*, was in the middle ages extensively imported from Normandy and Picardy, for dyeing. The earliest detailed mention of its importation is in the "Liber de Antiquis Legibus," published by the Camden Society.

[2] Tacitus also notes the similarity of the southern Britons to their Gaulish neighbours. The northern tribes appear to have come from Denmark and Scandinavia.

Severus in the year 207, to repress the northern tribes who disputed the Roman power, desolated the Romanized towns, and sacrificed the lives of thousands of their civilized British subjects,—gives a short description of the latter people. He says: "Many parts of Britain were become fenny, by the frequent inundations of the sea. The natives swim through these fens, or run through them up to the waist in mud; for the greatest part of their bodies being naked, they regard not the dirt. They wear iron about their bellies and necks, esteeming this as fine and rich an ornament as others do gold. They make upon their bodies the figures of divers animals, and use no clothing, that these may be exposed to view. They are a very bloody and warlike people, using a little shield, or target, and a spear; their sword hangs on their naked bodies. They know not the use of a breastplate and helmet, and imagine these would be an impediment to them in passing the fens."[1]

Dion, describing the Caledonians encountered by Severus in the same expedition, pictures them as a half-wild race, "having no houses but tents, where they live naked;" and they seem to have resembled the other inhabitants in their weapons of defence. He says: "The arms they make use of are a buckler, a poniard, and a short lance, at the lower end of which is a piece of brass in the form of an apple. With this their custom is to make a noise, in order to frighten their enemies." Tacitus points out the distinction between the Caledonians with their powerful frames and ruddy hair, and the Silures with their dark complexions and curly locks. He calls the former "a strong warlike nation, using large swords without a point, and targets, wherewith they artfully defended themselves against the missile weapons of the Romans, at the same time pouring showers of darts upon them." It should be remembered that these warriors had most probably disencumbered

[1] The early history of these Northern tribes is involved in obscurity and fable; but we still possess, in the earthen and stone ramparts so laboriously constructed across Britain from sea to sea, by the Romans, to prevent their incursions, a proof of their prowess, and the dread of the inhabitants of these border cities. Exhumations recently made in them present traces of their devastations.

themselves of a great portion of their attire, in accordance with their custom when about to meet an enemy." [1]

A singularly curious tumulus was opened in 1834 on the cliffs at Gristhorpe, near Scarborough, Yorkshire. In it was found the body of a man, enclosed in a coffin roughly formed from the trunk of an oak.[2] Owing to the nature of the soil, the contents had been well preserved, and the bones become of an ebon colour. The skull was most striking, from the unusual prominence of the superciliary arches, and the depression immediately above them; the hollow between them was very deep, the nose prominent, and the whole aspect singularly wild and savage. The remains of a bronze dagger, with a bone handle similar to that on p. 7, was found, with flint heads of arrows, and a javelin. Pins of bone and wood were found on the body, which had been used to secure the mantle of skin in which it was enveloped. Fragments of a bone ring, and of a girdle ornament, were also found, as well as a small basket of wickerwork,[3] the bottom and sides formed of bark, stitched together by the sinews of animals. From the rude simplicity of this funereal deposit, we may safely conjecture that we look on an ancient Silurian chief, who, in accordance with Roman record, devoted his days to the chase, at a time when the Phœnician traders only, came to the southern counties of England.

Beads and ornaments of jet, sometimes in the form of necklaces and armlets, are found in these graves: Whitby is still celebrated for this native manufacture. The graves of Derbyshire and the northern counties also occasionally afford specimens: it is rare in the south. Mr. Roach Smith, "Collectanea Antiqua," vol. v., p. 146, pl. xv., notes that "a pendant in jet with a Medusa's head was found in a Roman cemetery at Strood, Kent. In a sepulchral effigy of a Roman lady discovered at Lincoln, she is dressed in

[1] Livy says, "that at the battle of Cannæ there were Gauls who fought naked from the waist upwards;" and by Polybius we are also told, "some Belgic Gauls fought entirely naked; but it was only on the day of battle that they thus stripped themselves."

[2] It is now deposited, with its contents, in the Scarborough Museum.

[3] The British *bascaudæ* are frequently mentioned by Cæsar and his contemporaries, and were purchased as ingenious works, by the Romans, at high prices.

two tunics, the upper open in front, that beneath is indicated by what resembles a modern frill; but the chief point of interest lies in the necklace, which from its marked character is no doubt intended to represent beads." Gaudy-coloured beads of earth or glass are common, and might have been brought by the southern traders in exchange, as we carry them still to Africa. See also a paper in "Archæologia," vol. xlv., on glass beads with chevron ornaments.

The two magnificent volumes published by Sir R. C. Hoare on "Ancient Wiltshire" abound with specimens which, after the lapse of ages, were disinterred from the burial-places of the early Britons, in that most interesting county, so rich in relics of remote antiquity.[1] The contents of graves, then, are the only existing relics in our possession of those early times; and from them, and the descriptions of ancient authors, must the artist realize the aboriginal inhabitants of Britain. The modes of sepulture vary in many of these graves, and that circumstance enables the antiquary to decide on the priority of each that he investigates. The most ancient tumuli supply us with specimens of arrow-heads of flint and lance-heads of bone, with stone knives and battle-axes, used before metal ones were introduced and the art of making them taught in the British islands by the Tyrian traders.

The central object of the accompanying group is a spear-head of bone; the hole at the bottom received a

[1] It becomes necessary now to say that a wider investigation and comparison of ancient tumuli, enables us more clearly to define the ages of their contents and the tribes they inhumed, and that some of those described as British by Hoare are really more modern. A little comparison of this Work with recent books on the same subject will soon set the reader right.

The researches of Thurnam, Bateman, Franks, Greenwell, Roach Smith, Lane Fox, Evans, and many others, the records of which are to be found in the publications of the Society of Antiquaries, the Archæological Institute, the Archæological Association, and the numerous local societies, as well as the splendid collections in the British Museum, now chronologically and racially arranged, will supply the best and indeed all the information the reader can desire with regard to the dress, habits, &c., of the early inhabitants of England, whilst the collections of the Society of Antiquaries of Scotland and of the Royal Irish Academy will supplement it, in respect of the other portions of the United Kingdom.

pin of wood or bone, and so fastened it to the top of the lance; at each side is a lance-head and dagger, or knife, also of bone. Beside them are several varieties of stone arrow-heads, chipped rudely into their various shapes. Beneath are stone battle-axes and knives; the axe-heads (1, 2, 3) show the holes through which the handles passed. The knife (4) is of the earliest form; similar ones are seen upon the sculptures of the ancient Egyptians, by whom they were also used, and were held by the hand closed round the narrow top of the stone.

Fig. 1.

Thus, inartificially, lived the ancient Britons, until the Phœnician traders arrived, who communicated to them the art of manufacturing their war-like implements of metal.[1] Although their composition was a mixture of copper and tin, and consequently soft and brittle, they were much superior, both in appearance and utility, to the bone and flint weapons in use before their time. The next engraving represents a few of these improved implements.

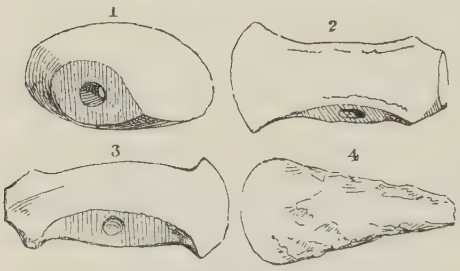

Fig. 2.

No. 1 is a sword: the handle was of horn, and the holes

[1] For further information on early weapons see the two works by Dr. John Evans on flint implements and bronze implements.

show where the pins that fastened it were inserted.[2] No. 2 is a spear-head of bronze, showing the socket in which the staff was fixed. No. 3 is the hunting-spear; the head, and ferrule at the butt-end, of metal; the handle of wood. No. 4 is also the head of a spear, which was fixed upon the staff by a pin passed through the two holes at its base. No. 5 is another head of a spear. Moulds for making such weapons have been discovered both in Britain and Ireland; engravings of them may be seen in the "Archæologia," vols. xiv. and xv.

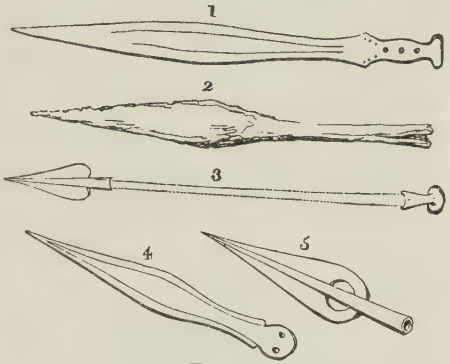

Fig. 3.

But perhaps one of the most beautiful implements discovered in these tombs is the dagger here delineated: it was found in a grave in Wiltshire, carefully preserved in a sheath of wood, lined with cloth, and was probably worn at the girdle of some chieftain. The wooden handle of another dagger is represented under it, and is a remarkable specimen of early art. In the annexed engraving will be immediately recognized the British zigzag,

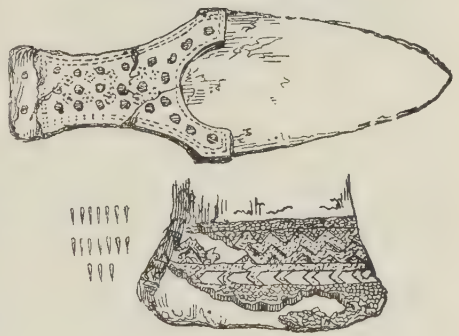
Fig. 4.

[1] Similar ones have been found at Pompeii; they are of early Greek form, and appear on the sculptures and paintings of that people. The Roman sword was of very different form, as may be seen in the cut, p. 23.

or the modern Vandyke pattern, which was formed with a labour and exactness almost unaccountable, by thousands of gold rivets, smaller than the smallest pin. The head of the handle, though exhibiting no variety of pattern, was also formed by the same kind of studding. A few of the pins, of the actual size, are shown in the cut, beside the dagger-handle. The bronze weapons called celts were axe-heads, and were probably fixed in handles in the same way as the South-Sea Islanders secure their stone hatchets. A few are represented in the next cut.[1]

A singularly curious British shield has been engraved in the twenty-fifth volume of the "Archæologia;" it is one of those "used by the Britons before the Roman invasion, and such as they had been taught to manufacture by the Phœnicians; for when that people commenced trading with the Britannic Isles their targets were of wickerwork, in which the natives are said to have excelled, of a circular form, flat, and covered with hide." The bronze shields were called tarians, or clashers, from the sound they emitted on coming into collision with an enemy.[2] It will be perceived that this was held at arm's length, and a handle with a projecting concavity for that purpose is observable on the inside, which forms a convex boss without. The Anglo-Saxon shield was used in the same manner; but the umbo, or central knob, was of iron, the rest being

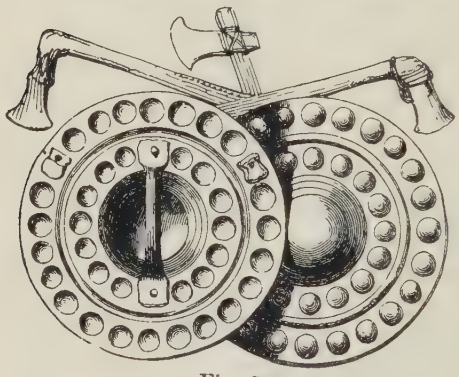

Fig. 5.

[1] For a description of some Celtic swords see a paper by Mr. Franks in "Archæologia," vol. xlv.

[2] Tacitus says, the Britons were armed with large and blunt swords, and *small bucklers* (*cetra*). "The enormous British swords, blunt at the point, are unfit for close grappling and engaging in a confined space."—*Aikin's Translation of the Life of Agricola.*

convex and of wood. The ornament on this British tarian consists of two series of round bosses between concentric circles. All the bosses are punched in the metal except four, two of which form the rivets to the handle, and two are the rivets to the metal extremities apparently of a strap; these four bosses being consequently movable. This interesting object was found in October, 1836, in the bed of the Thames, between Little Wittenham and Dorchester, a neighbourhood that formed the site of many an engagement between the early Britons and the Roman invaders. It is now in the British Museum. By comparing this with the Highland target, we shall find that although the Roman mode of putting it on the arm has been adopted by these mountaineers, the boss is still retained, but of a much smaller size, and is used to fix or screw a spike upon, which is sometimes a foot in length, and capable of giving a deadly thrust;[1] the little knobs are now imitated with brass nails, used to fasten the leather, hide, or plates of metal to the wood beneath, as well as to render the surface impenetrable to a sword-cut.[2]

The ordinary dress of a Briton at this period was the skin of the brindled or spotted cow, of the beasts killed in hunting, or a cloak of sheepskin. After their connection with the Phœnician traders, the arts of dressing wool and flax, and spinning coarse cloth were introduced. The early Britons and Gauls excelled in the art of dyeing cloth. Pliny enumerates several herbs used for this purpose, and tells us that they dyed purple, scarlet, and other colours from them alone, The peasantry in Wales have the knowledge of several indigenous plants valuable for imparting

[1] Gillies Macbane, Major of the clan Macintosh, killed three opponents at the battle of Culloden, by using his shield-dirk after his sword-arm was broken. Tacitus, in his "Life of Agricola," says that his Batavian cohorts struck with the bosses of their shields, and mangled the faces of the enemy (the British).

[2] A remarkable breastplate of gold was found at Mold, in Flintshire, which is conjectured to be of this early period, and is similarly decorated with knob-ornament. It is now in the British Museum, and has been engraved and described in vol. xxvi. of the "Archæologia," with an extra plate of the ornamental details, which will be of much value to the artist, as it shows the taste of this early age, and the pattern then generally adopted.

colours, and use the leaves of the foxglove and sorrel as preparatives for the purpose. They extract a beautiful yellow from tansy, brown from nut-leaves, and other colours from lichens. But the favourite with the ancient Britons was the blue produced from the woad, and which they had formerly used in tattooing their bodies. This and red predominated.

Before the Roman invasion, the British chieftain's dress consisted of a close coat or covering for the body, shaped liked a tunic, and described as checkered with various colours in divisions. It was open before, and had long close sleeves to the wrist. Below were loose pantaloons, called by the Irish *brigis*, and by the Romans *brages* and *braccæ;* whence the modern term 'breeches.'[1] Over their shoulders was thrown the mantle or cloak, called by the Romans *sagum*, and derived from the Celtic word *saic*, which signified a skin or hide, and which was the original cloak of the country. Diodorus tells us that it was of one uniform colour, generally either blue or black, the predominating tint in the checkered trousers and tunic being red. On their heads they wore a conical cap. On their feet were shoes made of raw cowhide, that had the hair turned outward, and reached as far as the ankles. Shoes so constructed were worn within the last few years in Ireland; and we engrave two from specimens in the Royal

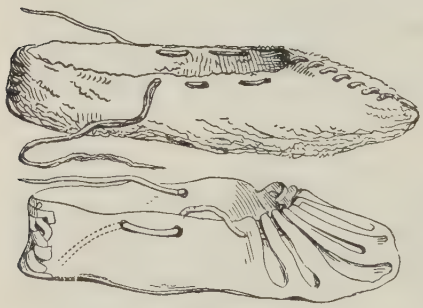

Fig. 6.

[1] The Gaelic word *bræc*, or speckled, also the name for the trout, was no doubt the origin of the various forms *brigis*, *brages*, *braccæ;* and referred to the small checky pattern of the earliest manufactured fabrics of these islands. In the Museum of the Royal Irish Academy are a pair of trews of such a material. They were found, with other garments, in a bog in Killery Parish, county of Sligo, and in pattern resemble a pair of trousers with riding straps. Similar garments are seen on the tumblers, beggars, minstrels, &c., in the magnificent MS. of Alexander in the Bodleian, and figured in Strutt's "Sports and Pastimes."

Irish Academy.[1] One is of cowhide, and drawn together by a string over the foot; the other has a leather thong, which is fastened beneath the heel inside, and, passing over the instep, draws the shoe like a purse over the foot. Both are of untanned leather.

Martial has a line of comparison—

"Like the old braccæ of a needy Briton;"

and they seem to have been the distinguishing mark between the Romans and the less civilized nations of antiquity, who were frequently styled "*breeched* barbarians" by this haughty people. Perhaps the best idea of an ancient Briton may be obtained by an examination of the statues in the Louvre, of the Gaulish chiefs there exhibited, and who, in point of costume, exactly resembled them. One of these figures is here engraved. He wears the capa-

Fig. 7.

Fig. 8.

cious sagum, described by Strabo as "a garment open in

[1] In the Highlands of Scotland, according to Mr. Logan, they were also in use; he says that they were exceedingly pliable, and were perforated with holes to allow the water to pass through when their wearers were crossing morasses.

the middle, which descended nearly to their knees," and was fastened by a brooch or fibula in the centre of the breast, or sometimes upon the right shoulder. His tunic, which reaches a little below the knees, is secured by a girdle rouud the waist. His braccæ are very loose upon the leg, and are gathered tightly round the ankle, where they terminate in a sort of plait or fringe.[1] His shoes are close and reach to the ankle. The seated figure, from the same collection, exhibits the same peculiarities of dress, with the addition of the cap, and much longer sleeves to the tunic. This tunic Strabo describes as slit up before and behind, like the modern frock-coat, as far as the waist, where it was secured by a girdle. It was termed *caracalla* in the Roman era, and introduced to classic costume by the Emperor Aurelius Antoninus, who was nicknamed from it. His father, Septimius Severus, was governor of Lugdunum (Lyons), in Gaul, where he was born A.D. 188. It ultimately came into general use among the Roman people, and is more clearly exhibited in our engraving, fig. 9, from a bronze found at Lyons. Strabo says, the Gaulish cloth was made of a coarse, harsh kind of wool, but thick and warm; that some was finer, and woven crosswise, of various colours. These parti-coloured and fringed dresses are frequently represented on the barbaric figures in Roman monuments, particularly in Gaul. The fringes are generally represented long and full; sometimes arranged in bunches, and as if formed of wools, which may have been dyed of various colours. See fig. 18.

Fig. 9.

The Britons, like the ancient Gauls, allowed their hair to grow thick on the head; and, although they shaved their beards close on the chin, wore immense tangled moustaches,

[1] These long breeches, or trousers, common to the Gaulish and German tribes, gave the name *Gallia Braccata*, to a department in ancient Gaul.

which sometimes reached to their breasts.[1] Among the Townley marbles, in the British Museum, is a magnificent bust of a barbaric chieftain, or king, who was a captive to Rome; it so completely gives us the fashion of hair as worn by the British chieftains, that it has been conjectured to be a bust of Caractacus, whose noble character was held in high esteem by the Romans.[2] The loose, neglected hair growing over the forehead, and the ferocious yet majestic melancholy of the face, are worthy the study of the artist who would faithfully represent this early English hero, who has at least no unworthy counterpart in the bust here given.

Fig. 10.

Round the neck, bands of twisted gold wire, called *torques*,[3] were worn, and bracelets on the arms, of similar construction. In the Museum at Bonn is preserved the cenotaph of M. Cælius, a soldier of the 18th Legion, who perished with Varus and the three legions totally destroyed by Arminius in the time of Augustus. He is represented with a victor's garland, wearing a wreathed torque, and having others of more massive form depending from his shoulders, as exhibited in our woodcut. They were frequently of great

Fig. 11.

[1] Diodorus Siculus says, that among the Gauls many shaved their beards, others wore them long; their nobles and distinguished persons shaved their cheeks slightly, and allowed their whiskers to grow to a great length. This writer and Strabo attribute to the Gauls a vulgar appearance and savage countenance.

[2] It has been beautifully engraved in one of the plates of ancient marbles published by the Dilettanti Society, accompanied by the learned description of R. P. Knight, the distinguished antiquary, who has declared the opinion above expressed.

[3] Engravings and descriptions of these and other articles of Costume, only named or briefly alluded to in the text, will be found in the Glossary in the second volume.

weight and value, and formed a considerable part of the wealth of those who wore them. They were the chief portion of the spoil when a Celtic army was conquered, and were bestowed as rewards upon the Roman soldiers, upon whose monuments the number of torques awarded to them are frequently enumerated. T. Manlius obtained the cognomen of Torquatus, from having become possessed in battle of a valuable one belonging to a Gaulish chief. Diodorus says, they wore armillæ, bracelets, torques, rings, and breastplates of unadulterated gold.

Of the female dress of this early period no relics save ornaments remain; of these some few specimens are here engraved.

Fig. 12.

Fig. 1 is a necklace of beads, each bead being cut so as to represent a group of several, and give the effect of many small round beads to what are in reality long and narrow ones. Fig. 2 is a necklace of simpler construction, consisting of a row of rudely-shaped beads, its centre being remarkable for containing a rude attempt at representing a human face, the only thing of the kind Hoare discovered of so ancient a date in Britain. Fig. 3 is another necklace, consisting of a series of curious little shells, like the hirlas horn[1] used by the

[1] These horns were formed from those of the ox, and were used for hunting, and also for drinking. The "Pusey horn," which was given by Canute to an ancient member of that family, according to the mode then common of thus conveying landed property (and which the inscription on this horn commemorates), was made so that by screwing on a stopper at the smaller end, it could be used for drinking from, as represented in ancient manuscripts.

Britons, which are perforated lengthways, and thus strung together. Fig. 4 is a pin of iron, supposed to have been used as a fastening for a mantle; it is ornamented with two movable rings. Fig. 5 is a small gold ornament, checkered like a chess-board, and suspended from a chain of beautiful workmanship, which, in taste and execution, bears a striking similarity to our modern curb-chains. Fig. 6 is an earring, a bead suspended from a twisted wire of gold. Fig. 7 is a brass ornament, and fig. 8 a similar one of gold: such ornaments are usually found upon the breasts of the exhumed skeletons of our tumuli, and were probably fastened on their clothes as ornaments. Their cruciform character might lead to a doubt of their high antiquity, if we were not aware of the fact, that the symbol of the cross was worn as an amulet or ornament ages before the Christian era.[1] The Fibulæ with crosses are according to Mr. Roach Smith, Saxon. In Douglas's "Neniæ Britannicæ" some beautiful specimens of these ornaments and cruciform fibulæ may be seen, with a dissertation on the remote antiquity of this emblem.

These are all the articles of dress actually remaining to us; but the description of Boadicea, left us by Dion Cassius, will help us to form a fair notion of the general appearance of a British female. She wore her long yellow hair flowing over her shoulders; round her neck a golden torque, and bracelets ornamented her arms and wrists. She was attired in a tunic of several colours (blue, red, and yellow, or a mixture of these colours, predominated), which hung in folds about her. A cloak was thrown over all, which was fastened by a fibula or brooch. Mr. Roach Smith observes that "the sepulchral sculptures found abundantly in the north of England, are the most authentic evidences of the costume of Romano-British ladies. And in the costume of the female divinities it is evident that the sculptors ar-

[1] In the "Description de l'Egypte," published by the French government under Napoleon, is an engraving of a small cross with a hole at the top, by which it was suspended, as they are now worn in Catholic countries, and which was disinterred from an Egyptian sarcophagus. In the British Museum is an Assyrian sculpture, representing a regal figure, who has a perfect Maltese cross suspended from his neck, precisely similar to that found in the grave of St. Cuthbert.

rayed them frequently, not in the conventional classic forms but as then worn. For examples, the "Lapidarium Septentrionale," and the "Collectanea Antiqua," may be consulted.

The details of the earliest English costume have been thus entered upon, because it was felt necessary to guide the artist, in his delineation of ancient life, by *fact illustrations alone;* and many attempts have been made in expensive works, having much pretension to accuracy, that may considerably mislead him in his details; authorities have been cited and used that are in reality of little value, and plates, the result of this *guess-work* are fortified by learned descriptions and quotations apparently unquestionable, of authorities by no means valid, and from which it would not be difficult to manufacture the most absurd figures. The *descriptions* of ancient writers should be the groundwork of the design, and all its accessories may be readily obtained by a reference to the works treating of the contents of early British sepulchres, where alone the real articles are to be met with that once decorated our forefathers. The style of embellishment ordinarily used at this period, may be gathered from the simply-varied decorations of the breast ornaments in Hoare's "South Wiltshire," "Tumuli," pl. 10 and 26; or else from the many vases engraved in the same work. From these and the figures of Gaulish chiefs extant, or the bas-relief upon Trajan's column, enough for the artist's purpose may be obtained; but on no account should he depend implicitly upon any attempt to realize these people in modern designs, however they may be backed by learned statements; for they all fail in truthfulness in many particulars, upon a comparison with any genuine antique figure.

The "Archæologia," Hoare's "Wiltshire," King's "Munimenta Antiqua," Vallencey's "Collectanea de Rebus Hibernicis," Bateman's "Vestiges of the Antiquities of Derbyshire," and Wright's "Celt, Roman, and Saxon," will be found useful handbooks for the student.

THE ROMANS IN BRITAIN.

AFTER the subjugation of the Britons by the Romans, their rule extended over a period of more than 300 years: during which the Britons became Romanized in their dress, adopting that and the manners in general of their conquerors: the braccæ were discarded, and the short Roman tunic, reaching only to the knee, and capacious mantle, varying but little from their own sagum, were their ordinary covering. Tacitus tells us, that as early as the time of the command of Agricola in England, the British chieftains began to affect the Roman dress.

A few remarks on the costume of the Romans, condensed from Hope's "Ancient Costume," and other more voluminous works devoted to that subject, will sufficiently point out the peculiarities of Roman dress. He tells us, that "the pre-eminent dress of the Romans, and which distinguished them in the most marked way, as well from the Greeks as from the barbarians, was the toga. This they seem to have derived from their neighbours the Etrurians; and it may be called their true national garb. In the earliest ages of Rome, it appears to have been worn by the women as well as by the men, by the lowest orders as well as by the highest, at home as well as abroad, in the country as well as in town: love of novelty probably caused it first to be relinquished by the women; next, motives of convenience, by the men in lower stations; and afterwards, fondness of ease and unconstraint, even by the men of higher rank when enjoying the obscurity of private life, or the retirement of the country. From the unsuccessful attempts, however, first of Augustus, and afterwards of Domitian, entirely to abolish a dress which still continued to remind the people more forcibly than was wished of their ancient liberty, it appears that the toga remained the

costume of state on all occasions with the patricians until the last days of Rome's undivided splendour; and we may, I think, assert, that not until the empire was transferred to Constantinople did the toga become entirely superseded by that more decidedly Grecian dress the pallium."[1]

Fig. 13.

Mr. Hope is inclined to the opinion that the true form of the toga was semicircular, and that although no tacks or fastenings of any kind are visible, their existence may be inferred from the great formality and little variation displayed in its divisions and folds. "In general," he says, "the toga seems not only to have formed, as it were, a short sleeve to the right arm, which was left unconfined, but to have covered the left arm down to the wrist. A sort of loop or bag of folds was made to hang over the sloped drapery in front, and the folds were ample enough in the back to admit of the garment being occasionally drawn over the head, as it was customary to do during religious ceremonies, and also probably in rainy weather." The figure of the Roman in his toga, Fig. 13, is copied from one in Hope's book: it very clearly shows its form, with the knobs to keep it down. The toga was formed of wool; the colour in early ages its own natural

[1] A mantle which generally reached to the thigh, and was fastened by a fibula to the right shoulder, allowing free motion to that arm, and covering the left: its corners were loaded by weights to make it sit more straight and elegantly on the body. The Saxon cloak or mantle was precisely similar.

yellowish hue. In later periods this seems, however, only to have been retained in the togas of the higher orders, inferior persons wearing their's dyed, and candidates for public offices having them bleached by an artificial process. In times of mourning the toga was worn black, or left off altogether.

The tunic was a later introduction among the Romans than the toga, and, being regarded as a species of luxury, "was discarded by those who displayed and affected humility, such as candidates and others. The tunic of the men only reached halfway down the thigh; longer tunics being regarded by them all as a mark of effeminacy, and left to women and to Eastern nations. The inferior functionaries at sacrifices wore the tunic without the toga; so did the soldiers when in the camp. The tunic of senators was edged with a purple border, called *latus clavus*, and that of the knights with a narrow border, called *angustus clavus*.

Fig. 14.

"The pallium, or mantle, of the Greeks, from its being less cumbersome and trailing than the toga of the Romans, by degrees superseded the latter in the country and the camp. When worn over armour, and fastened on the right shoulder with a clasp or button, this cloak assumed the name of *paludamentum*." The figure here engraved is copied from a bas-relief, representing a Roman emperor assisting at a sacrifice, and clothed in this garment, which on these occasions was always drawn over the head, in token of religious reverence.

"The common people used to wear a sort of cloak made of very coarse brown wool, and provided with a hood, which was called *cucullus*. This hooded cloak, always given to Telesphorus, the youthful companion of Esculapius, remains to this day the usual protection against cold and wet with all the seafaring inhabitants both of the islands of the Archipelago and the shores of the Mediterranean."

The small cut here given is copied from a figure of Telesphorus, engraved by Hope; and it will at once be seen how admirably this garb would adapt itself to our more northern climate. The costume of Rome would in many instances be the most comfortable and commodious of dresses; and as it found many analogies in the British garb, the native chiefs had but to discard the braccæ to speedily become Romanized. To this they soon accommodated themselves, and it became considered as a barbarism to retain the more uncivilized native dress.

Fig. 15.

This hooded garment, called *bardocucullus* by Martial, who speaks of it as a Gaulish habit, resembled the *penula*, which is well exhibited on the monument of Blussus at Mayence, here engraved. It was worn over the tunic on journeys and in cold weather, and also had a hood. In addition to this there was also a cape with a hood (*birrus*), which was a common vestment, and seems to have been made in Gaul. Blussus is recorded on the monument as a sailor, aged seventy-five years at the time of his death. Beside him is seated his wife, "probably many years his junior. She seems to have tempered her grief with judgment, and to have taken advantage of the mournful event to set herself forth to the world in her gayest costume. She had evidently dressed carefully for

Fig. 16.

the portrait. She wears a vest fitting closely to the arms and bust, and at the neck gathered to a frill, which is enclosed by a torque. The cuffs turn back like the modern gauntlet cuffs. Over this hangs a garment, which falls gracefully down in front, and is crossed at the breast over the left arm. The jewellery of the widow is of no common description, nor niggardly bestowed. Upon the breast, below the torque, is a rose-shaped ornament, or brooch, and beneath that a couple of fibulæ; two more of a similar pattern fasten the upper garment near the right shoulder, and upon the left arm just above the left elbow; an armlet encircles the right arm, and bracelets the wrist. The personal decorations completed, the sculptor has typified some of the lady's domestic virtues by the implements of weaving held in the hand, and the pet dog in her lap."[1] The similarity of these ornaments to many exhumed in Britain and Germany, prove that intermixture of races and their customs noted by Classic writers: thus monuments and relics corroborate history.

The difference of costume between the Roman and British ladies appears to have been not very great. The dress of the Celtic females was generally uniform; a long gown reaching to the feet, and a shorter tunic to the knee. The figure of a Roman matron (p. 18), from a statue in the Capitol, engraved by Hope, has been selected to show how well such a dress would suit the Romanized British females. In his description of the more classic originals, Mr. Hope remarks: "The Roman ladies wore, by way of under garment, a long tunic descending to the feet, and more peculiarly denominated *stola*. This vestment assumed all the variety of modification displayed in the corresponding attire of the Grecian females. Over the stola they also adopted the Grecian peplum,[2] under the name of *palla*,

[1] I borrow the description and copy the engraving from the second volume of Roach Smith's "Collectanea Antiqua," in which work an abundance of relics of the Roman and Saxon periods are published, greatly illustrative of the costume of both epochs.

[2] This article of dress, in the opinion of Mr. Hope, answered to our shawl, as well in texture as in shape. In rainy or cold weather it was worn over the head; at other times such a mode expressed humility or grief, and was usual in the performance of sacred rites. The intricacy of its own involu-

which palla, however, was never worn among the Romans, as the peplum was among the Greeks, by men. This external covering, as may be observed in the statues of Roman empresses, displayed the same varieties of drapery, or throw, at Rome as at Athens."[1]

The simplicity of the old Roman dress was abandoned after the seat of empire was removed to Constantinople. A greater love of ornament is visible; fringes, tassels, jewellery appear in profusion; the Spartan simplicity of the old dress was overlaid with the ornament and gay colouring of the East. The tunic, once scrupulously plain, or simply edged with colour, was now richly embroidered with a band of gold or rich silk (the *paragauda*) at the borders. It was an adoption of the barbaric splendour of the nations they subjugated. A figure of Cybele, discovered in the neighbourhood of Chesters, Northumberland, close to the great Roman wall, gives us the example of these decorated borders, engraved Fig. *a* 17. The deep fringes, *b* and *c*, are selected from Gaulish monuments in the south of France, and appear on tunics or the large loose cloaks or mantles. Occasionally the loose sleeves were thus enriched. The ingenuity of the provinces was taxed for the luxurious tastes which ultimately conquered the old exclusiveness of the Romans, and the peculiar manufactures of Britain, Gaul, Germania, etc., swelled their personal grandeur. At Venta

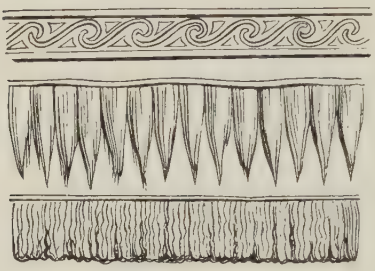

Fig. 17.

tions, which varied with the taste of the wearer, prevented its falling off, as it was never secured by clasps or buttons. When very long and ample, so as to admit of being wound twice round the body, first under the arms, and a second time over the shoulders, it assumed the name of *diplax*.

[1] I cannot close my brief quotations from this valuable book, without earnestly recommending it to the attention of all artists and others anxious to obtain information on the subject of ancient costume from the earliest period to the fall of Rome. The whole of this obscure and difficult period is descanted on, and illustrated by a large quantity of beautiful engravings, from antique monuments of all kinds.

(Winchester) was established an institution for weaving; and the curious inscription known as "the marble of Thorigny," now at St. Lo, Normandy, records the gifts sent by the imperial legate Claudius Paulinus, proprætor of the province of Britain, while he was with the sixth legion of soldiers, at York, to T. Sennius Sollemnius, in Gaul, which include a Canusian *chlamys*,[1] a Laodicean *dalmatic*,[2] a golden *fibula* set with stones,[3] two *racenæ*,[4] and a British *tossia* ("tossiam Britannicam"), believed to be a robe made of the fur of the grey squirrel. ("Col. Ant." v. iii. p. 91.)

The costume of the Roman soldiers, who played so conspicuous a part at this period in Britain, may be obtained in all its varieties by a reference to the magnificent work of Montfaucon ("Antiquité Expliquée"), or to those describing and delineating the columns of Trajan and Antonine. Scarcely any book on ancient art, or any museum, can be consulted without specimens meeting the attention. The general appearance of the foot-soldiery of their legions may be seen in our cut, copied from Roman sculptures. The first figure wears the laminated cuirass, consisting of bands of brass about three inches wide, wrapping

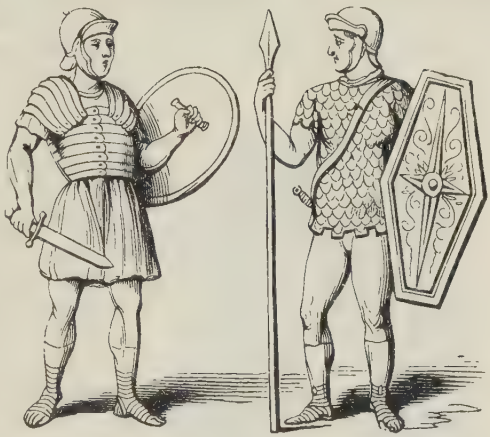

Fig. 18.

[1] Made at Canusium, in Italy, of the wool which Pliny tells us was of a yellow tinge, and is often referred to by ancient writers as an article of luxury.

[2] The wool of this district was celebrated for its fineness, like the wools of Thibet and Cashmere at present.

[3] These fibulæ have been found in the graves of Saxons, Gauls, and Germans, and examples are engraved in the present volume.

[4] This the Abbé le Beuf considers to have been a kind of overcoat.

half-round the body, and fastened upon a leathern or quilted substructure, the shoulders being also covered with similar bands; he wears a tunic barely reaching to the knees, beneath which appear the tight drawers, descending to the calf of the leg, and which were not in use by Roman soldiers before the imperial dynasty. Sometimes the tunic is covered with straps, four or five inches long, of leather or felt, and covered with small plates of metal; or a single row hangs round the body from the waist, where the cuirass ends, their shape and form allowing the freest motion. The soldier beside him has a cuirass of scale-armour, formed of long flexible bands of steel, on a substructure of leather, made to fold over each other, and allow full play to the motion of the body. The tight drawers are very clearly shown. Both wear the military sandals, called *caligæ*, which were set with nails or spikes underneath, for the convenience of a good foothold. A belt for a dagger or short sword is worn crossing to his *right* side,[1] (such as Polybius says were worn by the *hastati*, the flower of the Roman infantry,[1]) fit for either thrusting or cutting, with a strong, well-tempered blade, edged on both sides. They were short, and generally the blade was not more than twice or thrice the length of the hilt. The shields borne by these soldiers, one oval, the other angular, are good examples of those in general use.

Fig. 19.

Among the Arundelian marbles at Oxford is a bas-relief, found at Ludgate, in 1669, to the memory of a British soldier of the second legion, named Vivius Marcianus: he is

[1] So named from the *hasta*, or long spear, originally carried by them; but which was discontinued under the emperors.

represented with short hair, a short tunic which is fastened round the waist by a girdle and fibula, a long sagum flung over his breast and left arm; his legs are bare; in his left hand he holds the end of his belt, and in his right a long rod, which retired Roman veterans carried, the point resting on the ground. Pennant regarded this curious bas-relief (which is in bad condition) as a representation of a British soldier, probably of the Cohors Britonum,[1] dressed after the manner of the country. The slight difference between his costume and that of a Roman legionary will be at once seen.[2] Figure 20, wearing the long and capacious mantle, is copied from a Roman sepulchral bas-relief found at Cirencester, in 1835.[3]

Fig. 20.

In "Archæologia," vol. xxi., p. 455, is described a curious sculpture of a Roman emperor and his two sons. The figures are represented with the *striped kilts* still worn by the Highlanders.

In the line of the walls of Severus and Hadrian, in Northumberland and Cumberland, many bas-reliefs and inscriptions occur; they are in most instances in very ruinous condition; they, however, serve to show how thoroughly the Roman habit was adopted. One of these memorial stones to a Romano-British citizen, is copied on the next page.[4] The tunic with its loose sleeves, and the ample cloak fastened on the right shoulder by a circular fibula, the bare legs, and the *tout ensemble* are perfectly Roman.[5]

[1] A body of soldiers expressly raised to defend the island from the attacks of the Scots and Picts, guard the coast from Saxon pirates, and maintain the power of the Romans within it.

[2] Fig. 19 is from a careful drawing by the late E. B. Price, F.S.A., whose son, Mr. J. E. Price, F.S.A., has kindly lent it for insertion here.

[3] It represents (according to the inscription) Philus, the son of Cassarus. Dr. Leemans, in his description of this monument ("Archæologia," vol. xxvii.), presumes him to have belonged to a family of merchants, of some of whom we have Continental memorials.

[4] This and the entire series of sculptures found in this most interesting district, are engraved in Dr. Bruce's volume on "The Roman Wall."

[5] The reader should consult a paper by Mr. J. E. Price, F.S.A., in the London and Middlesex Society's publications for 1880, on "The

In the "Archæologia," vol. xxiii., is engraved a curious military relic of this early period.[1] It is the exterior coating of an ancient British shield, such as the Britons fabricated after they had been induced to imitate the Roman fashions. It was held at arm's length, by a handle fitted into the groove made by the ornament, the grip being guarded by a convex boss. This shield appears to have been originally gilt; the umbo is ornamented with pieces of red cornelian fastened by brass pins; and, says Sir S. R. Meyrick, in whose possession this curious relic once was, "it is impossible to contemplate these artistic portions without feeling convinced that there is a mixture of British ornament with such resemblances to the elegant designs on Roman work as would be produced by a people in a less state of civilization." We engrave this unique curiosity, with the ornament beside it, on a large scale, that its peculiarity may be more distinctly seen. It was found in the bed of the river Witham, in Lincolnshire, with a bronze sword and bronze mounted scabbard.

Fig. 21.

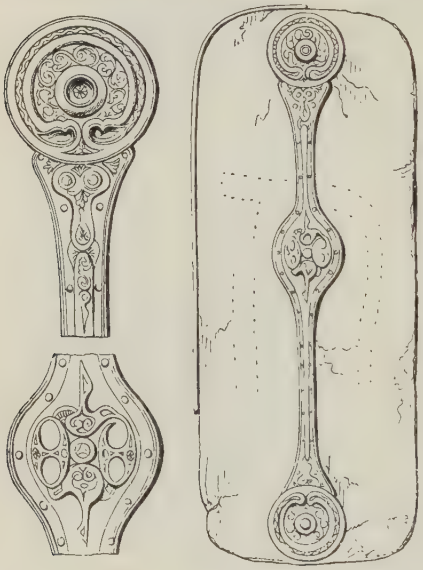

Fig. 22.

Bastion of London Wall," in which the subject of Roman dress is very fully treated and illustrated by drawings from numerous examples found in England.

[1] Now in the British Museum.

The female dress, as before observed, underwent little or no change. The British *gwn*, from whence comes the modern "gown," descended to the middle of the thigh, the sleeves barely reaching to the elbows: it was sometimes confined by a girdle. Beneath this a longer dress reached to the ankles. The hair was trimmed after the Roman fashion; and upon the feet, when covered, were sometimes worn shoes of a costly character, of which we know the Romans themselves to have been fond. An extremely beautiful pair was discovered upon opening a Roman burial-place at Southfleet, in Kent, in 1802. They were placed in a stone sarcophagus, between two large glass urns or vases each containing a considerable quantity of burnt bones. They were of superb and expensive workmanship, being made of fine purple leather, reticulated in the form of hexagons all over, and each hexagonal division worked with gold, in an elaborate and beautiful manner.

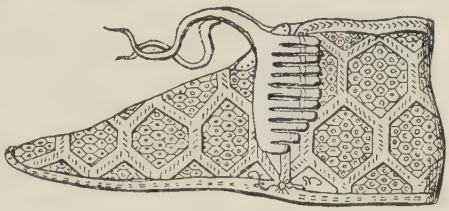

Fig. 23.

Many passages in ancient writers allude to the great attention paid by the Roman ladies and soldiers to the ornaments upon their shoes, which were as rich and costly as the circumstances of the wearer would permit. Philopœmon, in recommending soldiers to give more attention to their warlike accoutrements than to their common dress, advises them to be less nice about their sandals, and more careful in observing that their greaves were kept bright, and fitted well to their legs.

In the collection of London Antiquities formed by Mr. Roach Smith, now deposited in the British Museum, are many very curious specimens of Roman sandals. They have been engraved in that author's "Illustrations of Roman London," who says of them, "We can look upon these sandals as being nearly in the same condition as when they covered feet which trod the streets of Roman London: and probably they are the only specimens extant;

for although much has been written on the various coverings of the feet of the ancients, the illustrations have been supplied from representations, and not from existing remains." This work, by its lucid and learned description and large variety of illustrative engravings, affords the most valuable record of London and its inhabitants during Roman rule. For information on the subject of the Romans in Britain the reader is referred to the works of Messrs. Roach Smith, Coote, Wright, Price, among many others.

THE ANGLO-SAXONS AND DANES.

ON the first appearance of the Saxons in Britain, they were in a state far less civilized than the inhabitants, upon whom the example of Roman life had not been unproductive of improvement. The pagan Saxons were fully aware of the advantages offered by a settlement in Britain, and so far improved their time, that in a few years after the final departure of the Romans, about A.D. 450, they obtained the mastery of Kent, and there founded their first kingdom. However the Romans may have modified the Saxon costume, it retained much of the national character. An *aureus* of Domitian, in the cabinet of James Cave Jones, Esq., F.S.A., represents a Sarmatian with what may be considered as the prototype of our coat, waistcoat, and trousers. Other coins and sculptures show the marked peculiarities of the costume of the Germanic peoples.

Of the early Saxon military and civil costume the graves give the only reliable indications. The broad bands or belts, with rich buckles, often elaborately worked, gilt, and damascened, the enormous fibulæ of various forms, must have been conspicuous appendages to the dress, yet no painter has ever recognized them. The ladies also wore rich fibulæ, gold and silver pendants, and chatelaines from which were suspended mimic implements and keys, the last of which, indicative of household trustworthiness and domestic supremacy, have only during the present century been laid aside by ladies.

The chief works of reference are the "Archæologia," the "Inventorium Sepulchrale," and the "Collectanea Antiqua." It is in the Kentish barrows [1] that we find the

[1] This term, applied to these early graves, is the genuine ancient one. In the Anglo-Saxon poem of "Beowulf," one of the earliest of these effusions, we have the word "beorh" used for it; it literally signifies a mound, or hill (like its modern derivative *bury*),—these graves being

most interesting relics of these early people, and of the late Romano-Britons. Iron swords, knives, heads of spears, relics of shields, are found in the graves of the males; earrings, beads, fibulæ, and domestic implements in those of the women.

The engraving here given is copied from a plate in Douglas's "Nenia Britannica," and represents one of the most ancient of the Kentish barrows, opened by him in the Chatham Lines, Sept., 1779; and it will enable the reader at once to understand the structure of these early graves, and the interesting nature of their contents. The grave contained the body of a male adult, tall and well-proportioned, holding in his right hand a spear, the shaft of which was of wood, and had perished, leaving only the iron head, fifteen inches in length, and at the bottom a flat iron stud (*a*), having a small pin in the centre, which would appear to have been driven into the bottom of the spear-handle; an iron knife lay by the right side,[1] with the remains of the original handle of wood. Adhering to its under side were very discernible impressions of decayed coarse linen cloth, showing that the warrior was buried in full costume. A

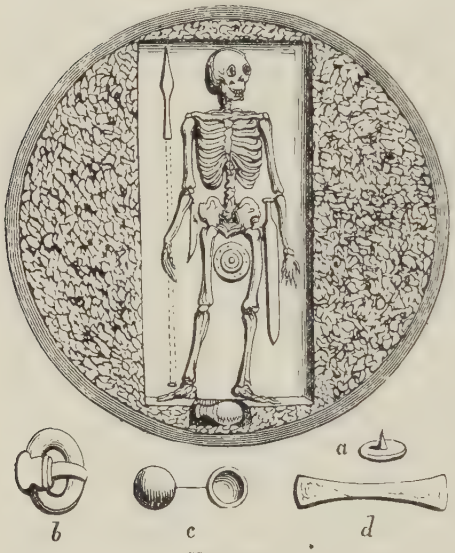

Fig. 24.

piled high above the ground to a greater or less altitude, according to the importance of the deceased interred therein.

[1] Some etymologists derive the name "Saxon," applied to these people, from the *seax*, or short sword, or knife with which they were armed.

case of wood appears to have held this knife, in the same manner as the dagger already engraved at p. 7 was protected. An iron sword is on the left side, thirty-five and a quarter inches in its entire length, from the point to the bottom of the handle, which is all in one piece, the woodwork which covered the handle having perished; the blade is thirty inches in length and two in breadth, flat, double-edged, and sharp-pointed, a great portion of wood covering the blade, which indicates that it was buried in a scabbard, the external covering being of leather, the internal of wood. A leathern strap passed round the waist, from which hung the knife and sword, and which was secured by the brass buckle (*b*), which was found near the last bone of the vertebræ, or close to the os sacrum. Between the thigh-bones lay the iron umbo of a shield, which had been fastened by studs of iron, four of which were found near it, the face and reverse of one being represented at *c*. A thin plate of iron (*d*), four and a half inches in length, lay exactly under the centre of the umbo, having two rivets at the end, between which and the umbo were the remnants of the original wooden (and perhaps hide-bound) shield;[1] the rivets of the umbo having apparently passed through the wood to this plate as its bracer or stay, which also formed the handle of the shield, as in the British one engraved p. 8. In a recess at the feet was placed a vase of red earth, slightly ornamented round the neck with concentric circles and zigzag lines.[2]

[1] Their shields, as well as the shafts of their spears, were of wood, generally linden, which was of a yellow colour. The poem of "Beowulf" speaks of "the broad shield, yellow rimmed" (sidne scyld geolorand); it is sometimes called a "war-board" (hilde-bord); and in another instance we are told:

"hond-rong gefeng,
geolwe linde."

"he seized his shield,
the yellow linden-wood."
Archæological Album, p. 205.

In the fragment of *Judith* (Thorpe, "Annal.," p. 137), we are told, "Warriors stepped to the battle bedecked with boards with concave lindens."

[2] A yet more interesting example is given in Mr. Roach Smith's "Collectanea Antiqua," vol. vi., pl. xxviii. It is that of a lady richly adorned with fibulæ and beads, of the former of which there are five, a crystal globe mounted in silver, and having other insignia of high posi-

The barrows at Breach Downs, in the neighbourhood of Canterbury,[1] and on the south-east coast of Kent, also afford similar specimens of spear-heads, knives, and iron bosses of shields; a few beads, of various shapes and colours, with earrings of simple structure, and, occasionally, some *sceattas*, the earliest of the Saxon coins.[2] The later tumuli contain fibulæ of a most beautiful character, with buckles and ladies' ornaments[3] in a much more refined and elegant taste, pendent necklaces of garnets set in gold, like modern earring-drops, ornaments evincing the great skill of their goldsmiths and jewellers.[4] The period to which these later barrows may be safely ascribed is that between the years 582, when St. Augustine arrived in England and converted Ethelbert, and A.D. 742, when cemeteries were admitted near to churches and within the walls of towns.

The Welsh bard Aneurin, who lived in the sixth century, describes the early Saxon warriors he then saw, as

tion. It was etched by Mr. Hillier, the discoverer, in the great Saxon cemetery upon Chessel Down, in the Isle of Wight.

[1] The site of Canterbury was occupied by a Roman town, named Durovernum, which was chosen as the metropolis of the followers of Hengist and Horsa, and from them received the appellation of *Cantwaraburuh* (or "the town of the Kentish men"), which has been softened down into its modern name. The high grounds or downs to the south, within a distance of a few miles, in a sweep from the south-west to the south-east of the city, are covered by groups of barrows, which are proved by their contents to be the graves of the Kentish Saxons, from their arrival in this island to the beginning of the seventh century. They are most numerous over the hills towards the south-west, which may fairly be termed the necropolis of East Kent.

[2] In a barrow at Stowting was found a rude imitation either of a Byzantine or Merovingian coin, such as were in circulation in and after the sixth century; such coins, and articles of the latest Roman period, are interesting confirmations of the date of these graves.

[3] In the barrows in Greenwich Park, Douglas discovered braids of auburn hair arranged in plaits over the head, with beads and portions of coarse woollen cloth, as well as some of a finer texture, which proved to be linen.

[4] Similar fibulæ and necklaces to those discovered in Kent have been found in the Derbyshire barrows: they have also been discovered in Saxony. Thus the graves of Nordendorf have furnished the Augsburg Museum with a series of jewels identical in style with those found in Kent. The early fathers of the Church were profuse in their denunciations of these luxuries.

wearing scale-armour, in some instances gilded, square helmets, wooden shields, spears, and daggers; all of which perfectly agrees with the contents of these early graves. They also wore a profusion of hair, of which they were as vain as women could be, wreathing it with beads and ornaments, their necks being encircled with gold torques. Decorated combs, sometimes protected in bone cases, were carried about the person, and are constantly found in the graves of males and females in Saxony and in England.

The discoveries made in Anglo-Saxon cemeteries within the last thirty years, and the illustrated descriptions of their contents which have been published, enable us to understand more clearly than we have ever done before, the aspect of the various tribes who inhabited Britain during the pagan era. From a careful comparison of the articles exhumed in the English tumuli, with those of the Continental nations, whom we know made incursions and settlements here, we are now enabled to define their localities, and to see how completely they retained their native habits and modes of life, as well as all their minutiæ of costume. Thus the earliest invaders of England after the departure of the Romans, the Saxons, landed in the Isle of Thanet, and established the Kentish kingdom; and in the course of a quarter of a century were succeeded by others in Sussex, and afterwards by fresh detachments of the same great Teutonic family, the Jutes, who founded the kingdom of the West Saxons, including the Isle of Wight. These southern Saxons seem to have been always the richest and most civilized, and the ornaments and implements found in their tumuli are the most valuable intrinsically as well as artistically. It is also remarkable that they are identically the same in design and execution to those found in the ancient graves of Saxony. The northern counties were occupied by the Angles, who ultimately founded the great kingdom of Mercia: the graves of the Angles and the Jutes contain relics bearing close affinity to those found in Denmark and Sweden.

Of the abundance of jewellery found in the early tumuli no articles are more curious or more various in design than the fibulæ, which appear to have been the most costly enrichment worn, as it was the most useful to

secure the various portions of the dress. The Lady of Blussus (p. 21) wears five on different parts of her dress; and as many as that have been found in a single grave in England. It must be borne in mind that the deceased was always buried in full costume, and that jewellery, however beautiful and expensive, decorated the dead in their last rest as it did in festivals while living. There is a curious distinction in these fibulæ, which may be classed into three kinds. No. 1 is the most costly and artistic, and is the type of the southern Saxons, in whose graves the most beautiful examples have been found.[1] The one we engrave was discovered at Sibertswold, near Deal;

Fig. 25.

[1] One of the finest ever discovered in this or any other country was exhumed from a tumulus on Kingston Down, near Canterbury, by the Rev. Bryan Faussett, in 1771, and is engraved in the "Inventorium Sepulchrale": it is three inches and a half in diameter. The centre is richly decorated with garnets and turquoise, cut to fit ornamental cells of gold: it is imbedded in mother-of-pearl, and surrounded by five converging circles of ornament, consisting of knots of gold filigree-work, or slices of garnet and turquoise, cut to fit in various spaces, on a ground of gold-foil.

the central part is decorated with turquoise and garnet, the circles with pearl; the spaces between are filled with twists of delicate gold filigree: the base of this fibula is silver-gilt. A circular fibula, shaped like a small tray or saucer, No. 2, is peculiar to the counties of Gloucester, Oxford, Buckinghamshire, and Berkshire. It is always of brass, strongly gilt, and very rarely decorated with jewels, though the centre is occupied by raised ornament, as in our example found in a grave at Fairford, Gloucestershire. They are generally discovered in pairs, one on each shoulder of the deceased; and appear to be peculiar to the tribes who bordered the kingdoms of the West Saxons and Mercians. The Angles, who formed the population of Mercia, East Anglia, and Northumbria, appear to have universally decorated themselves with enormous bronze fibulæ, of the form exhibited in No. 3, which are found in great abundance in the graves of their district. They are generally gilt, and covered with rude but elaborate decoration, and are sometimes six inches in length. Our specimen was found at Linton Heath, Cambridgeshire, upon the right breast of a skeleton, along with two large bronze circular fibulæ. This latter kind, which is peculiar to these tribes, is sometimes decorated with incised ornament of a simple style, as in No. 4, from the Fairford cemetery, and has generally a tinned surface. A small fibula, No. 5, is of frequent occurrence in the Anglian district, and appears to have been worn by such as could not afford the more expensive and larger kind, like our No. 3. Their similarity to those worn by the Rhenish lady, p. 21, will be at once apparent. They have been found in the Crimea, and may, with the circular fibulæ, have originated in Byzantium. Another kind, having a radiated ornament set with garnets round the top (No. 6), is occasionally found in Saxon graves on the Kentish coast: this was found at Osengal, near Ramsgate, and though comparatively rare in England, is a favourite and not uncommon type in Frankish and Germanic tumuli. There is still another distinct kind of brooch, taking the form of birds and beasts (No. 7), and which belongs almost exclusively to the graves of the Isle of Wight; it is of bronze, and decorated with enamel. Though uncommon

in English graves, examples have been found in Frankish ones, at Selzen on the Rhine, and at Nordendorf in Saxony. All these fibulæ are secured by pins on the under side; and in fig. 25 are represented one-third the size of the originals. No. 8 is Roman.

These distinctive varieties in an article of useful decoration may be further illustrated in our next cut, in which the ancient Irish brooch is contrasted with the Saxon. No. 1 was found by Douglas in a Kentish grave. No. 2 is preserved in the Museum of the Royal Irish Academy, and is remarkable for the rich and involved character of its ornament, as well as for its large size,—sometimes they have been found twelve inches in length and eight in diameter, and are frequently enriched with studs of amber, as in the centres of this specimen. This mode of securing the thick, heavy mantle continued long in use, and No. 3 exhibits the more modern form.

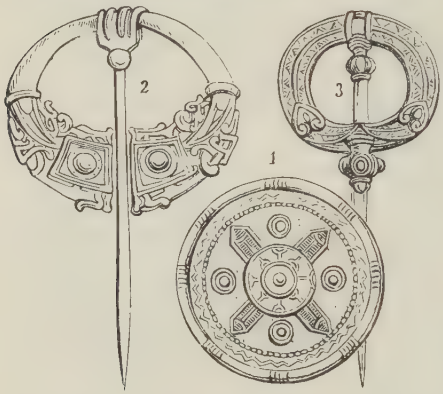

Fig. 26.

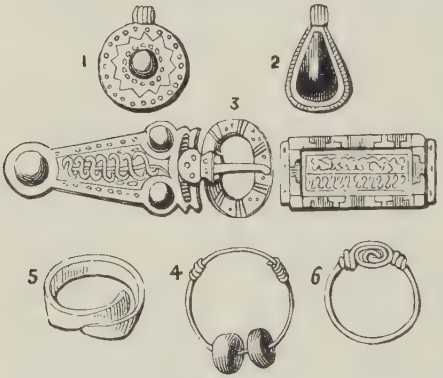

Fig. 27.

Pendent ornaments, resembling the *phalaræ* and *bullæ* of the Romans, were worn by all the Saxon tribes. Sometimes they were formed of Roman coins cased in gold and jewels, but generally they were constructed in gold, like

No. 1, fig. 27, or of garnet in a sheath of gold, No. 2. The clasp and buckle of the girdle was also jewelled, as in No. 3, and the end of the girdle decorated with pendent metal ornaments. Ear-rings were generally formed of simple twisted wires, passing through a bead, as in No. 4. Finger-rings consisting of a coil of flat silver, No. 5, or of twisted copper wire, No. 6, are often found, and considering the abundance of Roman rings, it is somewhat curious that such inartificial decorations should have been preferred for wear: it may be another instance of cherished distinction of races.

Bunches of metal ornaments, purses, and keys, are sometimes found appended to the girdles of the ladies. The northern tribes were particularly fond of hanging

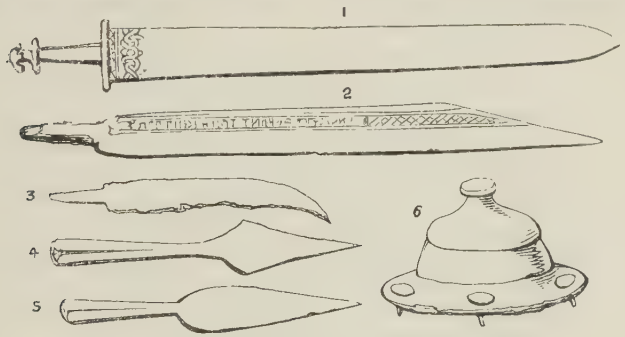

Fig. 28.

bunches of chains, with pendent ornaments, to their waists, of which some curious examples, obtained at Ascheraden, in Saxony, are in the British Museum. Knives, sometimes enclosed in decorated sheaths, tweezers, scissors, combs, and small toilette articles, are commonly discovered, and occasionally fragments of gold embroidery, the wreck of the dress which once covered these ladies.

Of the swords found in the graves of warriors, No. 1, fig. 28, from a grave on Chessell Down, in the Isle of Wight, is a fine example: the handle has been enriched with gold, and the scabbard with interlaced ornament in silver. One found in Oxfordshire has its sheath enriched with figures of animals. The hilt of another found in Kent has a Runic inscription upon it. In the British Museum is a

knife-shaped sword (No. 2), inscribed with runes along the back of the blade. They have been found in the Thames, near London, and appear to be of Frankish origin. The custom of thus inscribing swords is expressly alluded to in the old Saxon poem of "Beowulf," where we are told the name of the owner "was on the surface of bright gold, with Runic letters rightly marked." The seax, or short knife, so constantly worn by males and females, is shown, No. 3. In the Frankish graves the handle has been discovered enriched with garnets, and in a grave in Oxfordshire one was found in a case similarly enriched, and which had probably belonged to a lady. The ordinary varieties of the spear-head may be seen in Nos. 4 and 5, and that of the *umbones*, or central metal projections of the shield, in No. 6.

We have willingly devoted so much space to a period which may be considered as pre-historic. At a later period we have the drawings in manuscripts for our instruction; but it is only by the continued researches of many antiquaries, who have opened several hundreds of tumuli at home and abroad, that these facts and comparisons have been obtained. The subject is a large one, and has been abundantly illustrated within the last few years; and I must refer the student who desires to pursue his researches further, to the Rev. Bryan Fausset's "Inventorium Sepulchrale," edited by C. Roach Smith, which is a complete text-book of Saxon Antiquities; J. Y. Akerman's "Pagan Saxondom" and "Archæological Index;" T. Wright's "Celt, Roman, and Saxon;" the Honourable R. C. Neville's "Saxon Obsequies;" W. M. Wylie's "Fairford Graves;" and the Essays scattered through the "Archæologia;" and the "Collectanea Antiqua" of C. R. Smith.[1]

For the costume of the later Anglo-Saxons we have abundant authority in the drawings executed by their own hands, and still existing among our collections of illuminated manuscripts. It will be sufficient, however, for our pur-

[1] Those who would still further compare our English specimens with their foreign prototypes, may consult Worsaae's work on the "Danes in England," as translated by the Earl of Ellesmere, Lindenschmit's "Germanische Todtenlager bei Selzen," Dr. Von Kaiser's "Grabstatte bei Nordendorf," and the Abbé Cochet's "Normandie Souterraine." All these books, as well as those quoted above, are abundantly illustrated with engravings, many of them coloured.

pose and that of the artist, to confine our notice to a few of the more important ones, which most fully illustrate the general dress of the community; and nearly all that is wanted may be found in a manuscript in the Cottonian Collection, now in the British Museum, marked "Claudius, B. 4," and Harleian MS., No. 603; the first, a translation of the Pentateuch into Anglo-Saxon, written and profusely illuminated in the eleventh century, by Ælfricus, abbot of Malmesbury, at the command of Ethelward, an illustrious ealderman. It contains a vast variety of valuable illustrations, nearly every incident mentioned being delineated in a drawing, and all the characters represented in the costume of the period when the manuscript was executed; it being a custom (fortunately for the antiquary) with the artist to represent the events he was about to illustrate precisely as they would occur in similar circumstances in his own time. This has afforded a valuable fund of materials to the student of ancient costume and manners; the dress, carriages, implements of war and husbandry, the pleasures of the chase, or the amusements of the people, are thus faithfully delineated. The second manuscript is, probably, somewhat later; but it is executed with less finish, the drawings being slight, but valuable and varied, and furnishing some very curious pictures of manners. I have also made some selections from another manuscript, in the Harleian Collection, No. 2908, the Missal of the Church of St. Augustine, Canterbury.[1]

But perhaps the finest specimen of the arts in the tenth century is to be found in the library of his Grace the Duke of Devonshire. It is a splendidly decorated Benedictional, executed for St. Æthelwold, and under his auspices and direction, to be used in his see of Winchester. It was completed between the years 963 and 984, and it is this known date that stamps so much value on the manuscript. With great liberality, its noble possessor allowed the Society of

[1] Many other references might be given, as Saxon MSS. are not uncommon. Among the Cottonian collection may be cited, Cleopatra, C. 8; Nero, D. 4; Tiberius, A. 2 and B. 5; Vespasian, A. 8, &c. Among the Harleian MSS., 2803, 2820, 2506, &c., as well as some few among the Royal collection of MSS. in the British Museum. A glance at the lists appended to Strutt's books will furnish many more.

Antiquaries to engrave facsimiles of the thirty illuminations contained in the volume; and they were published, together with an account of the book, in the twenty-fourth volume of the "Archæologia." As these are the finest specimens of the arts of design at present existing of this early period, and the book is more easily accessible than the others I have quoted, I would almost prefer directing the artist's attention to the admirably-executed facsimiles there published, and which will supply him with the costume, and more particularly the ornamental designs of the period, to as great an extent as they can be obtained from any other source. The late Mr. Ottley, so well known for his knowledge of art and its history, declared "he thought these drawings in the highest degree creditable to the taste and intelligence of this nation, at a period when, in most parts of Europe, the fine arts are commonly believed to have been at a very low ebb."

For the royal costume of the Anglo-Saxons we meet with many authorities. The grants by King Edgar to the abbey of Winchester, which were written in letters of gold in the year 966, and which contain, opposite their names, the marks of the King and St. Dunstan, and are now in the British Museum (Cotton MS., Vesp., A. 8), give us the portrait of this monarch and his costume. In its details his dress is exceedingly simple, consisting of a plain tunic, over which is thrown a mantle or short cloak, and his legs are enswathed in bands to the knee. A finer example of royal costume is, however, to be found in the Benedictional above mentioned, and which is here copied. It represents one of the Magi

Fig. 29.

approaching the Virgin and Child with his offering. He wears a crown of simple form, with a plain purple tunic reaching nearly to the knees, and confined round the waist by a linen girdle. His short blue cloak, bordered with gold, covers the left arm, leaving the right one perfectly free, as it is fastened upon that shoulder by a gold fibula or brooch. The kind of bandaged stocking, so common on all Saxon figures, is seen in this instance to greater advantage than in any other known to exist. His legs are enswathed up to the knee in garters of gold, tied in a knot at the top, from which hang tassels. This peculiar feature of Anglo-Saxon dress was in common use among the shepherds and country-people of France as late as the fifteenth and sixteenth centuries, and was called *des lingettes*. In the Apennines, the Contadini still wear a kind of stocking bandaged up their legs, the bandages generally crossing each other in this antique style. In the Cotton MS., Tiberius, C. 6, is a representation of King David playing on the harp, with his legs crossed with bandages diagonally: this was the original "cross-gartering," as mentioned by Shakspeare in "Twelfth Night;" and the fashion lingered in England at a still later period. Barton Holyday, who wrote fifty years after our great dramatist, speaks of

> "Some sharp, cross-gartered man,
> Whom their loud laugh might nickname Puritan."

The costume of a queen appears to have been nearly the same as that worn by the noble and wealthy ladies of the land; in a similar way, that of their kings differs in no degree from the ordinary costume of a nobleman or chief, except in the addition of the regal diadem.[1] The figure selected as an example of queenly costume occurs in the Harleian MS. No. 603. She wears a long gown, which falls in folds round her feet, and has wide hanging sleeves;

[1] The crowns worn by both these royal personages are of the simple form so common in Anglo-Saxon illuminations. Pointed ornaments, like the fleur-de-lis, are those usually seen, and they are altogether more like our modern ideas of a French crown than the crowns worn at this early period by those sovereigns, as depicted in early French manuscripts, of which many are engraved in Montfaucon's "Antiquités de la Monarchie Française."

the figure is in outline in the manuscript, but the colours have been indicated by inks of a different tint: this gown is drawn with red. Over the gown is thrown a capacious blue mantle, which almost entirely envelopes the figure; it is wound round the waist and thrown over the left shoulder, from whence it descends behind the back and nearly reaches the ground; it is so disposed as to cover the left side of the body from the waist downward, leaving the right side partially free, the mantle hanging in folds from the left arm. This graceful disposition of so important a portion of the costume has a peculiar grand and dignified effect, which is aided not a little by the extreme simplicity of the entire dress, which is perfectly unornamented.

Fig. 30.

The general civil costume of the Anglo-Saxons appears to have been exceedingly simple, as may be gathered from the cut here given, which affords a fair specimen of the dresses worn by young and old men at this period. A plain tunic enveloped the body reaching to the knee: it was fastened round the waist by a girdle of folded cloth of the same colour, or secured by a band slightly ornamented. The tunic was sometimes enriched by a border of ornaments in small compartments, generally representing leaves,

or the usual square and circular simple patterns so common at this period, and of which a good illustration is afforded by the first figure engraved in the preceding cut. In the original it is of light-blue, with a yellow border, and the ornament was probably worked upon it in gold threads.[1] The Saxon name for this article of dress was *tunic;* for in an illumination to be seen in the Cotton MS., Claudius, B. 4, representing the brothers of Joseph bringing to Jacob his "coat of many colours," they exclaim, ðar tunican þe funðon ("this tunic we found");[2] and it is a curious instance of the simplicity of the Saxons in this article of dress, that the "many colours" of the tunic are endeavoured to be conveyed to the eye of the spectator by the gradation of one tint only—blue, which is the colour of the tunic; and spots of darker and lighter blue fill the centre, while a border of light-blue, edges the bottom and wrists. This tunic, from the circumstance of its being held in the hand, and not worn upon the body, is clearly distinguishable in all its parts; it is made to fit closely round the neck, and is open half-way down the breast. It is also open at the sides, from the hip to the bottom. A short cloak was usually worn over it, as before observed, and generally fastened by a brooch upon the right shoulder; but sometimes the brooch was placed in the centre of the breast, the cloak or mantle hanging over the arms when uplifted, and occasionally reaching below the knees. A larger cloak was also worn, wrapped round the figure, similar to the mantle of the queen, fig. 29, and of which an example is given in the second figure on the preceding page: it is generally worn by persons of distinction, or grave, elderly men. In the Cottonian MS. just quoted, from whence this figure and the one beside it is obtained, the artist has always represented the Creator so attired. It is wrapped round the waist, and thrown over the left arm, sometimes covering the hand in its amplitude, or else gathered in a long fold and cast over the left shoulder. There is so striking an analogy between this capacious article of dress and the Roman toga, that it would lead us to suppose the latter was

[1] The cloak of this figure is dark-green; the hose white.

[2] This curious representation is engraved in the Glossary appended to this volume. (See *Tunic.*)

its prototype;[1] indeed it may perhaps be safely affirmed that the Saxon costume is almost wholly borrowed from the Romans. The shorter mantle sometimes loosely enveloped the right arm; and in the Benedictional of St. Æthelwold we see a pattern upon those worn by higher personages, generally composed of circles surrounded by dots or cross-shaped ornaments, enriched by simple lines, in the manner exhibited in our cut, which shows the principal varieties. This mantle was sometimes pulled over the head like a hood, coverings for the head being seldom met with, and when they are, being generally conical hats or caps, completely Phrygian in shape, as the war-helmets of the time were; and it would seem that the head was generally uncovered, except in the time of war; yet many examples occur of war-scenes where the combatants have no protection for the head whatever. The hair was worn long, and hung upon the shoulders, being parted from the centre of the forehead, and tucked behind the ears; the beard was worn trimmed round the bottom, or else allowed to hang several inches upon the breast, and divided from the centre like a fork.

Fig. 31.

'Brech' and 'hose' are alluded to by Saxon writers. The breeches were tight to the leg, and sometimes ornamented round the thigh and middle of the leg with coloured bars; at other times they were wide at the bottom, and reached only to the calf of the leg: such a one is seen upon the mounted soldier engraved fig. 40. The hose, made of skin or leather, is sometimes alluded to. They reached to the knee; and when unornamented by the bandages before described, were generally bordered at the top. Their shoes are usually painted black, having an opening down the instep; no fastenings appear in the drawings, but they were secured by thongs.[2] Strutt, in his "Horda Angel-Cynan," has engraved all the four varieties he could meet with; they are extremely simple in form, and are entirely unornamented, although, as we

[1] This mantle is coloured light-blue in the original MS.; the long tunic with its wide sleeves is dark-green.

[2] Engravings of the chief varieties will be found in the Glossary.

shall have occasion to observe a little further on, the fashion of enriching them with embroidery, and even precious stones, became common among the noble and the wealthy; while the middle classes indulged themselves with coloured or embroidered shoes of a very ornamental character, and which may have been the work of the ladies, who were celebrated for their ingenuity with the needle.

The ladies appear to have rivalled their lords in the simplicity of their costume. A long gown fell in folds over the feet, and a super-tunic, reaching to the knee, was frequently worn over that; it seems to have been confined at the waist, and to have had a wider sleeve, reaching midway from the elbow to the wrist, though instances of longer sleeves occasionally occur. A very wide mantle covered the upper portion of the body, and this, with the coverchief, formed a characteristic feature of the dress of Anglo-Saxon ladies. In the figure here engraved, from the Benedictional so frequently referred to, the book is held in the left hand, without the removal of the mantle which covers it; the right hand is, however, protruded, and shows the ornamental wrist of the sleeve, which fits tightly in a number of folds similar to the sleeves of the men, and which may sometimes represent a series of bracelets; for we are told by the writers of their own period, that they were in the habit of loading their arms with them. A hood or coverchief covers the head, and hangs over the shoulders, completing the nun-like costume then commonly worn. The second example of female costume occurs in the Harleian MS. No. 2908. The figure is intended for the Virgin Mary,

Fig. 32.

but, as usual, it is only the representation of a lady of the upper class. The two tunics are here very clearly seen: the upper one with its border and wide sleeve to the elbow, over which is a mantle that falls behind, and allows full liberty to the arms, unlike the companion figure: the hood, which seems wound about the head, and falls in a graceful manner over the right shoulder, was an indispensable part of the dress at this period. Females of all ranks are seldom or ever seen without this hood, and even royal ladies wear it under their crowns. When the hair is seen, it generally lies in flat curls upon the head, and is bound by a fillet, slightly ornamented. The long gown, short upper tunic, and hood, is, then, the ordinary costume of the Saxon females; and in their dresses, as in those of the men, the prevailing colours are blue, red, and green, with sometimes pink and violet, but a few are perfectly white.

The two female figures represented in our next cut are selected from the Cotton MS., Claudius, B. 4, and may be taken as good examples of the costume of ordinary ladies, less dignified than those already given. The hood, coverchief, or head-rail (the latter being the genuine Saxon name), is well shown in the first figure, in its most capacious form, covering the head and the upper part of the body to the knees.[1] The lady is lifting it up preparatory to mounting her horse. The companion figure has a much smaller red hood, but her gown of blue has very long sleeves, embroidered with a yellow ornament. They reach considerably below the

Fig. 33.

[1] It is of blue; the gown is red.

hand. Strutt, in describing this figure, says, "I call this the *travelling* habit, because it is never represented but when the wearer is supposed to be performing a journey, and it might also probably be the winter dress of the time." The gown appears to be secured round the waist by a girdle, but instances occur where the tunics of both sexes are drawn tightly round the waist, but not girdled. The girdle is generally represented, not as a band, but as a folded swathe of cloth.

The ecclesiastical costume of the Anglo-Saxons may be well illustrated by the annexed figures, copied from an illumination in the ancient Missal of St. Augustine, formerly belonging to the monastery at Canterbury, and now in the Harleian collection, No. 2908. It represents Abbot Elfnoth, who died in the year 980, presenting his book of prayers to St. Augustine, the founder of his monastery, and is one of the earliest representations extant of the official ecclesiastical habits used at this early period, the drawing having been executed in the abbot's lifetime. The saint is in full costume as archbishop, and wears the chasuble,[1] a purple mantle bordered with gold, which covers the upper part of the body, and reaches beyond the waist, and as far as the wrist when the arms were allowed to hang beside the body, and which fell in a half-circle in front and behind when the arms were uplifted. Over this is the pall, a narrow strip of woollen cloth, upon which crosses were embroidered, and which passed over the shoulders of the metropolitan or archbishop, and with which he was invested

Fig. 34.

[1] So called from the protection against the weather it afforded to the wearer; and derived, some writers say, from *casula*, a small house: for the same reason it was also called the 'pluvial.'

on his nomination to the see. Immediately under the chasuble is the dalmatic (coloured yellow in the original) which has long sleeves reaching nearly to the wrist; beneath this appear the ends of the stole, a band or scarf passed over the shoulders and round the neck, the undermost part of the dress being the alb, of blue, with tight sleeves to the wrist. His shoes are black, and he wears no mitre, its first appearance in this country being about the latter half of the tenth century.

Abbot Elfnoth wears a chasuble of green bordered with gold, having a hood, which projects upwards to a point behind his head; a dalmatic [1] of yellow embroidered with leaves (as is also that worn by the archbishop), and an alb of blue. Behind is an attendant priest, dressed in a yellow dalmatic similar to the abbot's, with a plain close collar, and a blue alb; [2] he carries the pastoral crook, which is of singular simplicity, varying in no degree from that of an ordinary shepherd. It had indeed an allusion to the Saviour as "the good Shepherd;" as all the other portions of priestly costume have an allegorical allusion to the Christian faith; thus the chasuble represents the purple garment which the soldiers put upon Jesus Christ; the stole, the cords with which he was bound, etc.

The priestly costume of the Romish Church had also a mystic allusion to the office of its wearers, and even their colours were symbolical.[3] It became customary to make

[1] The 'dalmatic' was the name given to the long flowing dress worn by priests, and resembling a gown in its form. The name is also frequently applied to the gown with wide sleeves, so common upon royal figures as late as the reign of Edward IV., and which was a peculiar feature in royal costume, as we shall see in the course of our remarks. Pugin, in his "Glossary of Ecclesiastical Ornament and Costume," says it derives its name from Dalmatia, where it was originally used. It had longer and wider sleeves than the tunic, and was, he says, for many centuries peculiar to deacons. Mr. Pugin, though one of the pioneers in this branch of study, has been succeeded by many who do not always agree with his opinions.

[2] The alb, a long garment reaching to the feet, notwithstanding its name, was not always necessarily *white*, nor was it invariably made of linen cloth.

[3] White indicated purity; blue, as it was the colour of the sky, indicated divine contemplation; green was symbolic of cheerfulness, the goodness of God, and of the Resurrection; red was used to display the intensity of divine charity and love, and was worn during Passion Week,

minor distinctions between the clergy of different grades; thus the sandal of a bishop had more straps than that of a priest, as he was supposed to have greater need of visiting his flock. The girdle was the symbol of continency; but from the bishops hung a double sash, figuring the two means of preserving purity—fasting and prayer.[2]

The early history of these sacerdotal vestments is not incurious. In M. Didron's "Annales Archéologiques," tom. ii., is a curious paper on this subject by M. Victor Gay, in which they are traced from the classic costume, and more particularly from that worn by the ascetic philosophers. The capacious pallium, a woollen cloak wrapping the entire figure, and leaving the right arm free, was succeeded by the *penula* or *birrus*, a garment of less capacious form, which hung over the shoulders like a modern cloak, or was secured by a brooch on the breast. It is seen upon the figure here, copied from a painting in the cata-

Fig. 35.

on the festival of Corpus Christi, and on all great occasions of rejoicings in the Church,—this colour being also emblematic of martyrdom, was worn on the festivals of saints; silver was indicative of chastity; and gold of purity, dignity, wisdom, and glory. See Pugin's "Glossary" for more on this subject.

[2] Much of this mysticism is feeble in reason. Thus Rupert, bishop of Tuy, as quoted by Pugin, says, "The chasuble signifies the robe of Christ, which is the Church. It is ample and closed on all sides, to show forth the unity and fulness of the true faith. The fore-part represents the state of the Church before the Passion of Christ; the back, the Church under the Gospel." It was indicative of charity, "because, as charity covers a multitude of sins, this covers the entire person;" and to it was fastened the humerale, because hope embraces charity. The dalmatic was, according to Durandus, the type of an immaculate life, or of bountifulness towards the poor, "because of its large and broad sleeves." Deacons should have broader sleeves than subdeacons, to show that they should have a more ample charity! Bishops, for the same reason, ought to wear them still larger. But, enough of this.

combs of Rome, the work of the primitive Christians. A simple tunic, girded round the loins, a close mantle, sometimes used as a hood, like the Roman paludamentum, or else having a hood attached, and sandals for the feet, completed the primitive costume of the fathers of the Church. This figure is supposed to have been executed in the sixth century; as is the second one, wearing the chasuble in its original form, which had begun to be adopted by the clergy in the fifth century, who had previously little to distinguish them from the other members of the community except the excessive simplicity of their costume, so much resembling the ascetics. In the sixth century the clergy were enjoined to eschew the fashions of the laity, to disuse all gay colours, and to dress with gravity and decorum in a becoming costume, by which their holy office might be known. The chasuble, originally worn by laymen as well as ecclesiastics, answered both purposes well; and St. Augustine alludes to it, under the name of *casula*, as the habitual Christian vestment. It will be seen how completely it enveloped the whole body, when the arms fell on each side, like a small house, as its name implies. The form of the dalmatic, which took the place of the primitive colobium, with its wide sleeve and purple stripe woven in the stuff on each side, may be seen in the first figure of the cut here given, also copied from the paintings in the catacombs. Under the pontificate of Eutichian it was used to enshroud the bodies of martyrs. It was introduced by the emperor Commodus in A.D. 190, and was adopted by the Christians in the third century; in the fourth century it was publicly employed by the clergy of the Christian Church, Pope St. Sylvester rendering its use obligatory. It was worn by females as well as males; and is seen upon the figure

Fig. 36.

accompanying that last described, and which represents Priscilla, an early martyr, copied from a cemetery on the Via Salara Nova. The sleeves are remarkable, as they have a double stripe of purple surrounding them. A writer in the "Dictionary of Greek and Roman Antiquities," edited by Dr. Smith, considers it identical with the clavus angustus of the Romans, a decorative badge, which properly belonged to the equestrian order, but which, like the more honourable latus clavus,[1] may not have been confined to any particular class originally. The stole of the modern Catholic Church is most probably derived from this article of dress. Pugin considers it to represent its genuine "ancient form, with the present stole as a stripe or orphrey;"[2] and he alludes to the name 'stole' as derived from the dress of the Roman ladies, the *stola*, which was as characteristic of the Roman ladies as the toga was of the Roman men; and hence he considers the modern stole of the Catholic Church to be but the border of the older dress. There is a curious painting in the tomb of Pope Calixtus, on the Via Appia, representing the three children in the furnace, one of which is selected, to show how closely the stripe on his tunic, which, in this instance, does not reach to the bottom, resembles the more modern stole. The writer already quoted, in the Dictionary just alluded to, tells us that the latus clavus was worn by the priests of Saturn at Carthage, and by the priests of Hercules at Cadiz; but the first figure in the next cut will show that something still more decidedly like the modern stole was worn

Fig. 37.

[1] The latus clavus was a single broad band of purple, extending perpendicularly from the neck down the centre of the tunic; the clavus angustus consisted of two narrow stripes running from the shoulder, as seen in the cut. Some authors consider these as identical with the Jewish phylacteries.

[2] This word is used for a band or border of rich work, generally of gold or silver texture, which is sewed on to church vestments or furniture. Of course it is here used analogically by Mr. Pugin.

by the Romans. It represents a centurion sacrificing at an altar, having such a fringed stole round his neck as was worn in the early Church: it is copied from a bas-relief at Rome.[1] In Didron's very curious "Iconographie Chrétienne" is given our second figure, representing Pope Paschal from a mosaic of the ninth century, in the church of Santa Cecilia at Rome, which very clearly delineates the form of the ancient pall; while the plainness of the chasuble and dalmatic denotes his humility equally with the *square* nimbus, adopted as less dignified than the circular one usually given to saints and martyrs.

Fig. 38.

In Mr. Barker's account of discoveries in Ancient Cilicia, called "Lares and Penates," 8vo, London, 1853, p. 186, is engraved a fragment of a figure found in Syria. "The image is that of a senator or magistrate of high rank; he wears the toga, and over it a kind of belt or scarf, fringed at the ends and embroidered, which is unquestionably the *clavus latus*—an article which has given rise to much difference of opinion among modern writers." Some thought it a round loop or buckle fastened to the dress on the front of the neck, others that it was an ornamental hem sewn to or woven on the dress, others that it was a

Fig. 39.

[1] Mr. Barker's account of his discoveries in Ancient Cilicia, published in 1853, under the title of "Lares and Penates," contains an engraving of a figure discovered in Syria "who wears the toga, and over it a kind of belt or scarf fringed at the ends, and embroidered, which is unquestionably the latus clavus," and which is further considered to resemble the band of the Order of the Bath as at present used.

band of colour on the garment. "This fragment affords conclusive evidence, and supplies what has hitherto been sought in vain. The *clavus* is a separate article (as the Band of the Order of the Bath) worn over the toga, and exhibited with some satisfaction by the wearer, as seems by the handling of it by the figure before us."

Saxon military and civil costume differed but little. Many warriors are represented with no other weapons but a shield, spear, axe, or bow and arrows, and without any addition to their ordinary dress. The mounted warriors here exhibited wear no extra clothing of defence: one of them is poising a spear in his right hand, and holds a shield in his left by the strap in its centre; he has a tight dress and full trousers; his shoes are pointed, and the spur, of the most ancient form, consists of a single goad. The warrior beside him flourishes a double axe or bipennis in his hand, an instrument derived from the nations of earlier times. We sometimes see soldiers and husbandmen with their tunics drawn up to the girdle at each side, to allow of greater freedom in motion; for this reason the short tunic was preferred, or the close-fitting vest and trousers, as worn by the figures above delineated, and which occur in the Harleian MS., No. 603.

Fig. 40.

The two figures engraved, Fig. 41, from the same MS., give good examples of the foot-soldiers of the day. One is habited in the tunic and long mantle, and holds in his hand the "kite-shaped shield" that came into use at the end of their dynasty: from Fig. 42 also in this same MS., which shows the reverse of one of these shields, they appear to

have been sometimes held in the centre by a double strap crossed like an X. A spear with its pennon is also held in

Fig. 41.

the right hand; but no sign of armour, and no helmet, appear on him. The other warrior has a short tunic, and over that a cuirass covering the body to the waist, where it ends in points. It would seem, from the indications in the original drawing, to have been formed of scales—the "scaly mail" of their early bards—made of overlapping slices of horn sewn upon coarse linen. He carries a round convex shield in the left hand, with a circular boss and projecting spike, which always appear upon their centres.[1] They

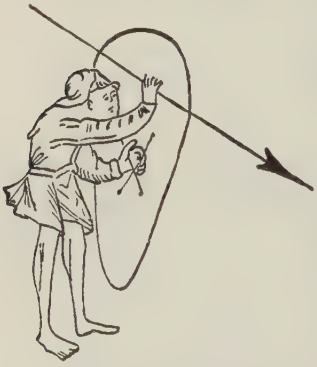

Fig. 42.

[1] A writer in Dr. Smith's "Dictionary of Greek and Roman Antiquities," considers this shield to be the same as the *cetra* of antiquity, which was a small round shield made of the hide of a quadruped. It formed part of the defensive armour of the Osci. It was also worn by the people

were formed of leather,[1] the rim or boss of iron; and of this metal were their other weapons, which consisted of broad double-edged swords, daggers, long spears, and javelins. Some of these shields were large enough to cover the whole person. A curious example occurs in the Harleian MS. No. 2908: it represents a soldier asleep at the sepulchre of Christ. He is dressed in a simple tunic, close trousers, and black boots reaching to the ankle, which have a double row of white studs running round the top and down the centre. He holds a spear in his hand, its head of curious form; and behind him is an immense shield ornamented with red rays springing from its central boss.

Fig. 43

Fig. 44, from Harl. MS. 603, shows us an early form of the "morning star," a weapon of the military flail class, and used with terrible effect.

The general forms of Anglo-Saxon helmets and hats, which were frequently similar, may be gathered from the group here brought together from various sources, and which

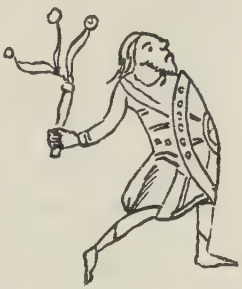

Fig. 44.

of Spain and Mauritania, and was constructed by the latter of the skin of the elephant. "From these accounts, and from the distinct assertion of Tacitus that it was used by the Britons," says this author, "we may with confidence identify the cetra with the target of the Scottish Highlanders." He engraves two figures from a Saxon MS. of Prudentius (Cotton. Cleop. C 8); but as the Saxon shield was convex, the Highland target, as we have before shown, and probably the cetra also, was like the flat Britannic shield already engraved (p. 5). The young Pretender when marching on foot from Dalkeith southward in 1745 bore his target on his shoulder. For some fine examples of targets, see Anderson's "Scottish Arms," 1881.

[1] The strongest hides were used: one of the laws of Æthelstan prohibits the making shields of sheepskin, under the penalty of thirty shillings.

exhibits every variety to be met with. No. 1 shows the form of the square helmet, as worn at an early period; it gives its shape much clearer than any representation to be met with elsewhere, and is copied from a plate in Montfaucon's "Antiquities of France," where it is worn by the guards of Lothaire, in a representation of that monarch and his court, executed in the ninth century. One nearly similar is worn by No. 3, with the addition of a sort of crest, called by their writers "camb on helme," the comb of the helmet,—in allusion to its analogy to that upon the head of a fowl: it occurs in the Harleian MS., No. 603. No. 2 gives us the Phrygian-shaped cap, borrowed from classic costume; it was formed of leather, bound with metal, or made entirely of that substance. It is copied from "Æthelwold's Benedictional." No. 4 is a pointed helmet of a simpler form, slightly varied from that previously described. It occurs in the Harleian MS., No. 603; as also does No. 5, the back of which is serrated like a cock's comb, and has the point projecting forward. No. 6 delineates the commonest form of helmet: it is a plain conical cap, with a rim probably of metal, and occurs in the Cotton MS., Claudius B 4. Hats, of this shape are also constantly seen.[1] This head and No. 2 also exhibit the only two varieties of beard worn by the Saxons: in one instance it is trimmed closely round the bottom, uniting with the whiskers, the

Fig. 45.

[1] Strutt, speaking of the helmet, says:—"The helmet, if it deserves the name, as it is commonly represented in the drawings of this era, appears to have been nothing more than a cap of leather with the fur turned outwards: but personages of rank have a different covering for the head; its form is conical, and apparently it was made of metal, and gilt, for the colour of it is most frequently yellow." The specimens he gives of these helmets are similar to those of Nos. 5 and 6.

upper lip being shaved; in the other, the beard is parted from the centre of the chin. Both varieties are equally common.

The short period during which the Danish kings gained the ascendency in Britain is very meagre in authorities upon which we may depend for the illustration of their peculiar costume. From an examination of what little we possess, and from stray passages to be met with in the writers of that early period, we find they differed but little from the Saxons; and the silence of the Saxon writers, who have carefully noted the peculiarities of their own countrymen, is a tacit argument for the fact. In the colour, however, a change may have taken place, if not in the shape of their garments, black being the favourite tint of this people, and "the black Danes" the common appellation by which they were recognized—a feeling carried out by themselves in the choice of the raven as their national emblem, and which figured on the celebrated standard of this "black army." They eventually discarded this colour, as they also did their original garments—the garb of sailors—so befitting their voyaging and piratical propensities; and having achieved conquests to be enjoyed, became as gay in clothing and effeminate in manners as their neighbours; at least so say the chroniclers, who also blame them for too frequently attracting the wives and daughters of the nobility by their fopperies. Long hair, which they regularly combed once a day, was a distinguishing feature with them, and one on which they prided themselves, exhibiting the most devoted attachment to this natural ornament, and completely rivalling the ladies in their care of it. The "lover of the lady, *beauteous in his locks*," mentioned in the "Death-song of Lodbroc,"[1] seems to usurp the praises that would be bestowed, according to modern notions, more appropriately upon the lady herself. The hair of King Canute is described as hanging in profusion over his shoulders, and the locks of many gentlemen descended to their waists; so careful were they of their pre-

[1] This wild rhapsody is an ancient Danish poem, supposed to have been uttered by Regnar Lodbroc, king of Denmark, in the eighth or beginning of the ninth century, when condemned to death. The North American Indians had a similar custom.

cious curls, that an anecdote is related of a young Danish warrior, whose "ruling passion, strong in death," induced an urgent request to the executioner, neither to allow his hair to be touched by a slave, nor even to be stained with his own blood during decapitation.

A manuscript register of Hyde Abbey, formerly in the possession of the Duke of Buckingham, at Stowe (executed about the middle of the eleventh century), gives us various illustrations of the costume of this period, as well as full-length figures of Canute and his Queen Alfgyfe, here en-

Fig. 46.

graved from the plate in Strutt's "Horda Angel-Cynan."[1] Canute is represented in a plain tunic and mantle, the only novelty being that his mantle is tied by cords, ending in conical ornaments or tassels; he wears stockings (very similar to the modern Highland ones) nearly reaching to the knee, the tops ornamented by a band.[2] The Queen is

[1] Or, as the title continues, "A complete View of the Manners, Customs, Arms, Habits, etc., of the People of England from the arrival of the Saxons till the reign of Henry VIII.;" a work containing much that is valuable, mixed with some few errors.

[2] In June, 1766, some workmen who were repairing Winchester Cathedral discovered a monument, wherein was contained the body of King Canute. It was remarkably fresh, had a wreath round the head,

also perfectly Saxon in appearance; a simple gown with wide sleeves, a mantle tied like that of her husband, and a close covering for the head, beneath which peeps the royal circlet of gold and jewels, completes her costume. The figure of the Virgin delineated above her in the original drawing, is also in all points the same as the Anglo-Saxon figures already engraved and described; as are also the saints and apostles that appear in the same scene. Dr. Dibdin has engraved in the first volume of his "Bibliographical Decameron," a group of saints and martyrs, a glance at which will show the exact similarity of their costume to that of the Anglo-Saxons already described. One of the figures is here engraved; he bears a palm-branch in his right hand: the mantle fastened by a brooch on the right shoulder, the bordered tunic, and leg-bandages, are all of the Saxon form.

Fig. 47.

The Danish warriors were more expert as bowmen than their Saxon opponents, and they prided themselves upon this warlike accomplishment.[1] "Amidst the gust of swords, ne'er did the string of his unerring bow dismiss his bolts in vain," is the praise bestowed upon a warrior in Lodbroc's Death-song. "The flexible yew sent forth the barbed reed—clouds of arrows pierced the close-ringed harness," are expressions, among many to be found in this spirited poem, indicative of the dependence placed upon this portion of a Danish army. The "ringed armour" alluded to was worn by the Anglo-Saxons before the Danish kings were seated upon the British throne; and is

and several other ornaments of gold and silver bands. On his finger was a ring, in which was set a large and remarkably fine stone; and in one of his hands a silver penny ("Archæologia," vol. iii.). The penny found in the hand is a singular instance of a continuance of the pagan custom of always providing the dead with money to pay Charon.

[1] In the barrows, the remains of the bow-brace, buried with the warrior, are frequently found.

met with, but not frequently, in the illuminations of that period: it consisted of a tunic, perhaps of quilted cloth or leather, upon which were fastened rings of steel, side by side, covering the entire surface, exactly similar to those worn by the soldiers of William the Conqueror, which have been engraved on a future page of this volume.

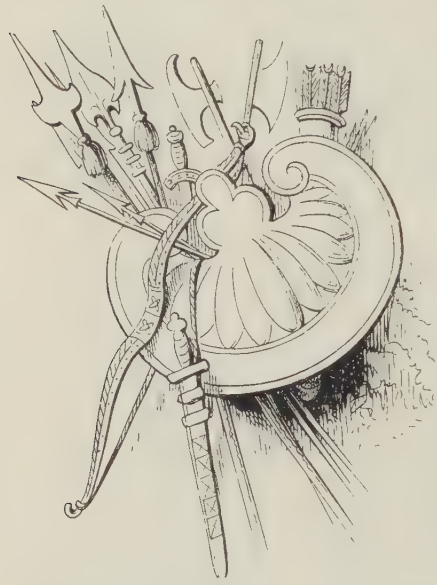

Fig. 48.

The principal object in the annexed group is the singularly-shaped shield, which appears to have been peculiar to the Danes, who had, however, the orbicular shield also in use.[1] This is perfectly Phrygian in form, and is another instance added to the many, of their preservation of the form of antique war-implements from very remote periods.

The antique Phrygian shield is here engraved from one depicted in Hope's *Costume of the Ancients*, for the sake of immediate reference. The bipennis of the same ancient nation is also given; and the reader, by comparing it with that held by the Saxon warriors at p. 53, will see its perfect similarity.

Fig. 49.

The bow and arrows, the former of which is richly ornamented, are from Cotton MS., Tiberius C 6. The hatchets,

[1] "Red were the borders of our moonlike shields," is an expression used by the hero Lodbroc.

spears, shields, swords, etc., are collected from Strutt's "Horda Angel-Cynan," Meyrick's "Critical Inquiry into Ancient Arms and Armour," Cottonian MS., Claudius B 4, and Harleian MS., No. 603; and give a general idea of the weapons in use during this period.

Twenty-four years before the invasion of William the Conqueror, the crown of England reverted to the Saxons, and during that period Edward the Confessor and Harold II. were seated on the British throne. Driven for safety to Normandy when but thirteen years of age, Edward returned, at the age of forty, to his native land, a Norman in manners; and the feeling generated by twenty-seven years' intercourse with the people of another land, at a period when the mind is most susceptible of lasting impressions, clung to him, of course, through life. His Norman predilections were visible in all he did: he spoke in their language, and introduced their customs into his palace, which was pretty nearly populated by Norman adventurers, whose company the king, from long habit, generally preferred. The Saxons, who desired to be well with their monarch, learned to speak French, and urge their claim to notice in the favourite language of their masters; and the dress, fashions, and manners of the Normans were as faithfully imitated, much to the disgust of the genuine Saxon lords: all this caused daily enrolments in the ranks of Earl Godwin, and others of the disaffected, who were loud in their condemnation of the changes wrought by the king. One novelty was introduced by Edward, for which we may be grateful—the introduction of the *Great Seal*, which has continued from his era to our own, and furnishes us with the authentic regal costume of each sovereign in undoubted accuracy; and combined, as it has been since the conquest, with an armed figure on the reverse, it becomes of considerable value. The great seal of William I. and his successors contains on one piece of wax, the two seals he would use as Duke of Normandy and King of England. Upon his great seal, Edward is represented seated in regal costume, consisting of a plain robe reaching to his feet, and having tight sleeves, over which hangs a mantle, covering the left arm and leaving the right one free: upon this right shoulder it is secured by a

brooch or fibula. He holds in his right hand a sceptre, upon which is a dove. This sceptre is a staff of considerable length, reaching to the ground, after the fashion of the antique ;[1] a sword in his left hand. Upon his head he wears the regal helmet, a fashion not unfrequent with the Danish sovereigns, who are often represented with it upon their coins.[2]

This may not be an improper place to say a few words on the subject of early regal head-dresses and crowns.

Fig. 50.

The earliest form of a distinctive ornament for kings is to be met with in the fillet, or head-band of gold and jewels, or, as it sometimes appears, of strings of jewels alone, and which is to be seen on the earliest coins of our national series. Upon the coins of the kings of Mercia it is very distinctly visible, and two examples are here given. No. 1 is from a coin of Offa, who reigned between A.D. 757 and 796. No. 2 is from a coin of Behrtulf, who flourished A.D. 839-852. Nos. 3

[1] An engraving of it is given in the Glossary, under the word *Sceptre*.

[2] The chest containing the body of Edward the Confessor was opened during the reign of James II., when there was found under one of the shoulder-bones of the royal corpse a crucifix of pure gold, richly enamelled, suspended by a chain of gold twenty-four inches long, which, passing round the neck, was fastened by a locket of massive gold, adorned with four large red stones. The skull was entire, and was encircled by a band or diadem of gold, one inch in breadth. Several fragments of gold, coloured silk, and linen, were also found, the relics of the regal dress, in which it was customary then, and centuries afterwards, to inter kings.

and 4 are of a later date, from Strutt's "Horda Angel-Cynan." In some instances tassels or strings occur, dependent from it at the back of the head. On the coins of Egbert and Ethelwulf, a round close cap or helmet appears, which becomes very distinct in those of Ethelred and Canute; in the first of these two instances it is visibly a helmet, encircled by the points or rays of a crown; in that of Canute it takes the form of a close helmet, projecting over the forehead, or else of that conical shape so common to warriors, and which has been already described when treating of that period. The best representation of this regal helmet I have yet seen occurs in Cotton MS., Tiberius C 6, and which is engraved at No. 5. That of Edward the Confessor, from his Great Seal, as rendered by Sir S. R. Meyrick, is placed below it, No. 6. Of crowns, many varieties occur, and we frequently see them of the apparently inconvenient square form that the helmet of the soldiers appears to have also taken: an example, No. 7, is selected from Cotton MS., Tiberius C 6, and others might easily be quoted. There is a representation of King Edgar, in Tiberius A 3, of the same collection of manuscripts, in which that sovereign appears with a richly ornamented crown of that shape, No. 8; and similar ones are worn by Lothaire, and other early French kings, as may be seen on reference to the plates of the first volume of Montfaucon's "Antiquités de la Monarchie Française." The most common form of crown in Anglo-Saxon times appears to have been that depicted as worn by Edgar, in a representation of that monarch which occurs in his book of grants to the Abbey of Winchester in the year 966, which is still preserved in the British Museum among the Cottonian MSS., marked Vespasian A 8; it forms No. 9 of the group we engrave. No. 10 is from Harleian MS. 603. No. 11 from Cottonian MS., Tiberius C 6, and is remarkable for the arch springing from its sides, which are decorated with florid ornaments, strikingly resembling fleur-de-lis, and which are of such frequent occurrence on all these ancient diadems. Edward appears with crowns of various shapes upon his coins: one has a double arch, No. 12; and Harold II. wears one still more richly decorated upon one of his coins (No. 13),

exhibiting clearly the pendants that hang from the back of it." [1]

In the time of Edward the Confessor, noblemen wore dresses of fur or skins (*pelles*, from which comes *pilche*, our modern *pelisse*); and in Michel's "Chroniques Anglo-Normandes," 1836, vol. i., p. 107, written about 1185, is a curious passage relating to a rencontre on a little bridge between London and Westminster (Strand bridge, probably), between Tosti, Earl of Huntingdon, son-in-law of Earl Godwin, and Siward, afterwards Earl of Huntingdon, which runs thus:—"The said Earl (Tosti) approached so near to Siward on the bridge, that he dirtied his pelisse (*pelles*) with his miry feet; for it was then customary for noblemen to use skins without cloth."

During the reign of Harold II., who had also visited and resided in Normandy (at the court of William, the Duke of that province and afterwards the Conqueror of England), we meet with the same complaint of the prevalence of Norman fashions. The monkish chroniclers declare that the English had transformed themselves in speech and garb, and adopted all that was ridiculous in the manners of that people. They shortened their tunics, they trimmed their hair, they loaded their arms with golden bracelets, and entirely forgot their usual simplicity. The custom of covering the arm from the wrist to the elbow with ornamental bracelets has been before alluded to; these appear to have been marks of distinction, of which they were not a little vain. There is a curious representation of the temptation of Christ in Cotton MS., Tiberius C 6, in which the Evil One is displaying the "riches of the world" to the Saviour, and these bracelets form a conspicuous part of the "glory thereof."

The Bayeux Tapestry, of which we shall have much to say during the next reign, gives a curious representation of the coronation of Harold. The monarch is seated upon a raised throne, and holding a florid sceptre of a singular

[1] A glance at the plates of Ruding's "Annals of the Coinage of Great Britain," or Hawkins's "Silver Coins of England arranged and described," will furnish other examples to those already given, and bear out these remarks more fully.

form and of considerable length.[1] On his right stand two courtiers, who appear to be vowing their allegiance upon the sword; on his left stands Stigand, Archbishop of Canterbury. It is altogether a valuable illustration of the extreme simplicity of the regal, noble, and ecclesiastical costume of this period. Harold is elsewhere represented in a plain red tunic, yellow cloak and stockings, a blue close cap, and blue shoes.

Fig. 51.

"In the military habit," says Mr. Planché,[2] "Harold ordered a change which led to his decisive success in Wales. The heavy armour of the Saxons (for the weight of the tunic, covered with iron rings, was considerable) rendered them unable to pursue the Welsh to their recesses. Harold observed this impediment, and commanded them to use armour made of leather only, and lighter weapons. This leathern armour we find to have consisted in overlapping flaps, generally stained of different colours, and cut into the shape of scales or leaves; it is called *corium* by some of the writers in the succeeding century, and *corietum* in the Norman laws. It was most probably copied from the Normans; for in the Bayeux Tapestry we perceive it worn by Guy, Count of Ponthieu, and Odo, Bishop of Bayeux, the brother of William the Conqueror; and it continued in use in England, as late as the thirteenth century."

The ladies during all this time appear to have escaped censure, by their adherence to a simple garb; though we shall see that when they once broke bounds, about a cen-

[1] Upon the coins of Edward the Confessor, and the representations of our early Anglo-Saxon kings, the sceptre is a long staff reaching to the ground, surmounted by a ball, and apparently about five feet high.

[2] "History of British Costume."

tury after this period, they ran to the other extreme, and obtained a full share of the monkish censure, that was now exclusively appropriated to their lords. During the period of which we are treating, they seem, with some few exceptions, to have been of a most exemplary character, exercising the domestic duties with virtuous unostentation, and every incidental or casual notice exhibits them in the amiable light of kind mothers and good housewives. They and the clergy shared the learning of the age between them.

The ladies were also much skilled in physic; and the time unemployed in the practice of that art was devoted generally to works of charity, to study, or to needlework, in which they were great proficients.

THE Great Seals of the kings of this dynasty exhibit each monarch in dresses varying in a very slight degree from each other. A tunic, reaching halfway below the knee, and a mantle thrown over it and fastened by a fibula on the shoulder in front, completes their costume. William I. holds a sword in his right hand, and an orb, surmounted by a cross, in his left; as also does his son Rufus. Henry I. and Stephen bear also swords and orbs, but the crosses upon them are surmounted by large doves. Of William I. various representations occur in that valuable picture of the manners and costume of his period, known as the *Bayeux Tapestry*, and which is traditionally recorded to have been worked by his queen, Matilda, and the ladies of her court, to commemorate the invasion and conquest of England by her husband; and by her presented to the cathedral of Bayeux, in Normandy, of which Odo, the turbulent half-brother of William, was bishop: it reached completely round the nave of the cathedral, where it was exhibited on great occasions.[1]

This pictorial history of the Conquest commences with Harold's visit to Normandy at the instigation of Edward the Confessor; and gives all the incidents of his stay at

[1] It is now preserved in the Public Library of the city (having been removed from the cathedral since 1803): the tapestry measures 20 inches in breadth, and is 214 feet in length; it ends abruptly, and some portion is wanting. The Society of Antiquaries, feeling the value of this curious historic production, despatched Mr. C. A. Stothard to Normandy to copy it in the most accurate manner, which he effected with minute truthfulness; and copies of his drawing, one-fourth of the original size, were published in the sixth volume of their work, the "Vetusta Monumenta." Reduced copies of these plates, with an elucidatory text, have been published in a quarto volume by Dr. Bruce, of Newcastle. A coloured photographic facsimile is now at South Kensington Museum.

William's court, his subsequent departure, the death of Edward and his funeral at Westminster, the coronation of Harold, William's invasion, the battle of Hastings, and Harold's death. In addition to all this, many minute facts are recorded, and persons depicted and named that have escaped the chroniclers.

Besides the figures of William in this tapestry, there is a full-length portrait of him in a manuscript that formerly belonged to Battle Abbey (which was founded by him to commemorate his conquest), and relates to its affairs until A.D. 1176; it is engraved in Dr. Dibdin's "Bibliographical Decameron," vol. i., from the original in the Cotton MS., Domitian 2. In the public library at Rouen is a curious manuscript by William, Abbot of Jumiéges, to which abbey William was a great benefactor, and in whose presence the church was dedicated to the Virgin, by St. Maurille, Archbishop of Rouen, in 1067. At the commencement of the book is a drawing representing the historian offering his book to the Conqueror; the copy here given was drawn by me from the original, while at Rouen, some years since, and is now for the first time engraved. It is the best regal figure of William we possess. His tunic has wide sleeves with a richly ornamented border; a mantle is fastened to his right shoulder by a brooch or fibula. His crown is of singular shape, a combination of cap and crown,[1] and he holds in his left hand a sceptre of somewhat peculiar form. His face is so carefully drawn that it bears the marks of portraiture; a broad full face seems to have

Fig. 52.

[1] The "Saxon Chronicle" describes William as wearing the regal *helmet* "thrice every year when he was in England. At Easter he wore it at Winchester, on Pentecost at Westminster, and in mid-winter at Gloucester."

been the characteristic distinction of the Conqueror in all contemporary representations of him.

The ordinary costume of the people during this reign appears to have been as simple as that of the Anglo-Saxons. Short tunics, with a sort of cape or tippet about the neck, and drawers that covered the entire leg, known as "chausses," were worn, sometimes bandaged round the leg with various colours, or crossed diagonally. William is represented in one instance with blue garters and gold tassels over his red chausses, very similar to the regal figure engraved as an illustration to the previous account of this fashion among the Saxons. Full trousers reaching to the knee are not uncommon, as may be seen in the cut on next page; and one example occurs in the tapestry in which they end in a series of vandykes, or points, of different colour to the trouser itself. The tunic, too, was sometimes variegated in perpendicular stripes from the waist, where it was confined by a coloured girdle. Their mantles, as before observed, were fastened in some cases on the right shoulder, in others in front, by brooches or pins of an ornamental character, either square or round; and which, having been common in previous ages, remained in fashion for centuries afterwards.

Their shoes are represented of various colours upon the tapestry, yellow, blue, green, and red; they wear also short boots, reaching above the ankle, with a plain band round their tops.

The male costume is, throughout the tapestry, similar to that worn by the figures to the left of Harold in the cut of his coronation already described, and which, in fact, varied but little from that of the Saxons.

There was, however, one striking peculiarity in the Normans who came with William, and that was the singular fashion of shaving *the back of the head* as well as the entire face. It was so great a novelty, that the spies sent by Harold to reconnoitre the camp of William, declared they had seen no soldiers, but an army of priests. "One of the English who had seen the Normans all shaven and shorn, thought they were all priests, and could chant masses; for all were shaven and shorn, not having moustachios left. This he told to Harold, that the duke had far

more priests than knights or other troops." Such are the words in which this incident is described by Wace, the Anglo-Norman poet of the twelfth century, and the historian of the Dukes of Normandy.

The engraving here given, of two mounted soldiers,—from the Bayeux tapestry,—shows this fashion very clearly: the central tufts of hair were sometimes covered by a close coif, or cap, which, passing over the centre of the head from the tip of each ear, left the back quite bare of covering, for the purpose of displaying this fashion more plainly. Mr. Planché, in his "History of British Costume," says that it was adopted from the nobles of Aquitaine, who had been distinguished by this extraordinary practice for many years previous to the Conquest; and who had spread the fashion after the marriage of Constance, Princess of Poitou, with Robert, King of France, in 997, by following her to Paris, and there exhibiting themselves thus shorn; their general manners being, according to contemporary authority, distinguished by conceited levity, that and their dress being equally fantastic. But Fashion, who can invent nothing too ugly or too absurd for her votaries to adopt and defend, and whose sway is as blindly submitted to in our own day as it was by the exquisites in that of William of Normandy, spread these absurdities amazingly, much to the annoyance of the clergy, who lamented over the changes they could not avert, and the simple honesty of the "good old times" of their forefathers, with as much zest as the writers of a later period when talking of this visionary era—a golden age that existed only in imagination.

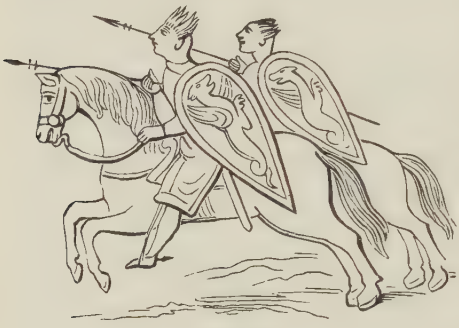

Fig. 53.

Once established in England, and revelling in the riches their rapine procured from its unhappy inhabitants, the

courtiers of the Conqueror gave way to their ostentatious love of finery, which increased during his reign, and in that of Rufus arrived at its height, producing a total change in the appearance of the people. The king having set the example, of course the courtiers followed it; and the clergy are declared to have been equally distinguished with them for their love of attire both whimsical and expensive.[1] Not content with the amount of ornament their dresses could contain, they sought extra display by enlarging them to the utmost, allowing their garments to trail upon the ground, and widening their sleeves until they hung, not only over the entire hand, but several inches beyond it, even falling to the middle of the leg when their arms descended. One of the royal figures here engraved from Cotton MS., Nero C 4, exhibits these sleeves very clearly. In the original this group is intended to represent the three Magi. The figure to the left shows another kind of sleeve, frequently seen in the illuminations of this period, and which looks like a very broad cuff turned over from the wrist; it is generally gilt in the delineations where it is met with, and widens as it reaches the elbow, towards which it tapers to a point projecting from the arm. The mantle of this figure is tucked under the arm, to prevent

Fig. 54.

[1] "At this time preists used bushed and braided heads, long-tayled gounes and blasyn clothes, shinyng and golden girdles; and rode with gilt spurs, using of divers other enormities." Fabian's "Chronicle," quoted by Strutt, who says this account is confirmed by Malmesbury; and that neither the preaching nor the authority of Anselm could correct these vices.

inconvenience from its length in walking. These mantles were made from the finest cloths, and then lined with costly furs ; Henry I. is said by the historians to have had one presented to him by the Bishop of Lincoln that cost one hundred pounds.

The length of their garments, and the love of amplitude that characterized the fashionables of this period, induced them to discard the close shaving introduced at the Conquest, and to allow their hair and beard to vie with their apparel in length and inconvenience, which induced the clergy to give them the name of "filthy goats." The cut of the Magi shows this fashion well (as do also some others a little further on) : their beards are nicely combed (the third figure draws his through his fingers with evident satisfaction), and the moustachios allowed to hang to considerable length over it in single carefully-formed locks.

Fig. 55.

The earliest sculptured effigies of English sovereigns we possess are those of Henry I. and his Queen Matilda, at the sides of the great west door of Rochester cathedral, and of which the cut here given is a copy. They are much mutilated, but still preserve important details of costume. The king is in the flowing dress of the period ; a long dalmatic lies in folds over his feet, and it appears to be open in front ; it is partially covered by the super-tunic, which is gathered round the waist, but no girdle is visible ; a long mantle lies in folds over his left arm, and is partially

tucked beneath his right hand, in which he holds a sceptre; a small model of a church (intended for Rochester cathedral, to which he was a chief benefactor) is in his other hand. The crown is much damaged, but it appears to have been very simple. His beard is trimmed round, but his hair is allowed to flow in carefully-twisted ringlets upon his shoulders, and is apparently hanging luxuriantly over the back.

A singular dream, which happened to this monarch when passing over to Normandy in 1130, has been depicted in a manuscript of Florence of Worcester, in Corpus Christi College, Oxford. The rapacity and oppressive taxation of his government, and the reflection forced on him by his own unpopular measures, may have originated the vision. He imagined himself to have been visited by the representatives of the three most important grades of society—the husbandman, the knights, and the clergy—who gathered round his bed, and so fearfully menaced him that he awoke in great alarm, and seizing his sword, loudly called for his attendants. The drawings that accompany this narrative, and represent each of these visions, appear to have been executed shortly afterwards, and are valuable illustrations of the general costume of the period. One of them is here given[1] (Fig. 56).

Fig. 56.

The king is there seen sleeping; behind him stand three husbandmen, one carrying a scythe, another a pitchfork, and the third a shovel. They are each dressed in simple tunics, without girdles, with plain close-fitting sleeves; the central one has a mantle fastened by a plain brooch, leaving the right arm free. The beards of two of these figures

[1] The other two, which show the ecclesiastical and military costume, are given at p. 665 of Knight's "Pictorial History of England."

are as ample as that of their lord's, this being an article of fashionable indulgence within their means. The one with the scythe wears a hat not unlike the felt hat still worn by his descendants in the same grade: the scroll in his left hand is merely placed there to contain the words he is supposed to utter to the king.

Such, then, was the costume of the poorest of the commonalty. Ascending a slight degree in the scale of life, we shall find an increase in the ornamental details of dress. Figure 57, from Cott. MS. Nero C 4, gives us the ordinary costume of the middle classes during the reigns of Rufus, Henry I., and Stephen. The younger figure (intended, in the original delineation, for David with his sling) is habited in a long tunic, reaching nearly to the ankles: it is red, with a white lining, and has a collar, gilt in the original, as also are the cuffs, which reach nearly to the elbow; it is bordered with a simple ornament, and is open on the left side from the waist downward, a fashion that appears to have been very common at this period. He has tightly-fitting chausses, and high boots, or perhaps the Saxon leg-bandages. The figure beside him (who represents, in the original MS., Noah with his hatchet about to build the Ark) wears a hat similar to the Anglo-Saxon helmet in shape; a moustache and beard of moderate proportions; a very long full red tunic with hanging sleeves, over which is thrown a green mantle bordered with gold. His tunic is open from the side, displaying what appears to be a stocking reaching to the knee, and is certainly much the earliest representation of that article of apparel yet noticed; his shoes are ornamented by diagonal lines crossing

Fig. 57.

each other, and complete what may be considered as a fair sample of the ordinary costume of the age.

We have here the common travelling-dress in use at this period.[1] The original is intended for the Saviour meeting the two disciples on the road to Emmaus. The dress worn by the Saviour varies but little from that of Noah in the last cut, except that he wears an under-tunic, and his mantle, fastened by a narrow band across the chest, is upheld by the right hand. The figures of the disciples are habited much more curiously, the central one particularly so, as he would seem to wear a dress expressly made for travelling; his large round hat, with its wide brim, seems to be the original of the pilgrim's hat, so well known in later times, and which formed so distinguishing a mark in their costume. His short green tunic is protected by a capacious mantle of skin, provided with a 'capa,' or cowl, to draw over the head, and which was frequently used in lieu of a hat. He wears white breeches, ornamented with red cross-stripes; they end at the ankle, where they are secured by a band or garter,[2] the foot being covered by close shoes. His companion wears the common cap so frequently represented, and he has his face ornamented in profusion by moustache and beard, each lock of which appears to be most carefully separated, and arranged in the nicest order. He has an under-tunic of white, and an upper one of red, and a white mantle bordered with gold; he also wears the same kind of breeches, reaching to the ankle, but he has no shoes, which frequently appears to have been the case when persons were on a journey. A

Fig. 58.

[1] This group is from Cott. MS. Nero C 4.

[2] Strutt considers this to represent "the coxalia, or trousers, which reach to his ankles, and are bound upon his leg by leg-bandages."

selection of various shoes and leg-coverings has been made from the MS. that has supplied us with these examples—Cotton Collection, Nero C 4,[1] and which exhibits nearly all the varieties to be met with.

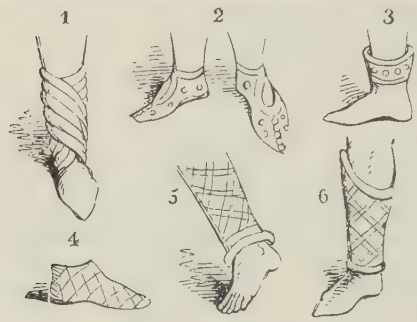

Fig. 59.

No. 1 Fig. 59 is a curious swathing for the lower part of the leg, above the shoes, worn by shepherds: it looks very like the haybands of a modern carter.[2] No. 2 is a pair of the richly ornamented shoes, before referred to as frequently worn by the richer classes. No. 3 is a sock, or half-boot, also ornamented round the top. No. 4, a shoe ornamented by lines crossing each other diagonally. No. 5 shows, upon a larger scale, the termination of the trouser already described, with the band securing it round the ankle. No. 6 is a boot, the top of which is cut much like the cuffs upon the royal figures and others before engraved and described: from the ankle upwards it is ornamented with red cross-bars, but it may probably be intended for the stocking, as seen above the shoe.

Fig. 60.

From the feet let us ascend to the head, and consider the

[1] A manuscript which contains a series of drawings of Scriptural subjects, which are of much value for the accurate delineations given by the ancient designer, of the costume of his own age, in which he has clothed all the figures. It is an English MS. of the twelfth century.

[2] Some writers, indeed, affirm that the practice of enswathing the legs with haybands was the origin of the cross-gartering, so fashionable among the Saxons and Normans.

usual coverings worn there. No. 1 Fig. 60 gives us the flat close cap, and also displays to much advantage the mode of dressing the beard. No. 2 has the common round skull-cap. No. 3 wears one of a Phrygian shape. No. 4 has the cowl, as usually worn over the head. These comprise nearly every variety then in use.

During this period the ladies gradually merged from the simplicity of the Anglo-Saxon costume into all the extravagance of shape and material revelled in by the gentlemen. The alteration appears to have commenced in the sleeves; and the figure to the left in Fig. 61 from Cott. MS. Nero C 4, depicts this change. The long narrow sleeve suddenly becomes pendulous at the wrist, and is more than a yard in length. All the other parts of the dress are precisely similar to that worn by the Saxon ladies before described. The sleeves have become gradually longer and wider, and are sometimes tied up in knots.

Fig. 61.

They are generally of a different colour from the rest of the dress. Their gowns also, like the tunics of the gentlemen, are excessively ample, and lie in folds about their feet, or trail at length behind them. These trains were also occasionally tied up in knots; and the symmetry of the waist was preserved by lacing, in the manner of the modern stays. The illuminator of the MS. from which we have so frequently copied (Cotton Collection, Nero C 4), in the representation of Christ's Temptation, has satirically dressed his infernal majesty in the full costume of a fashionable lady of this period. See Fig. 62. His waist is most charmingly slender, and its shape admirably preserved by tight lacing from the waist upwards, the

ornamental tag depending from the last hole of the bodice. His long sleeves are knotted on his arm; and his gown, open from the right hip downward, is gathered in a knot at his feet. It is an early instance of a fondness for caricature, which was indulged in occasionally by ancient illuminators.

Fig. 62.

The hair of the ladies at this time was indeed "a glory unto them," for they far outdid the doings of their lords, extravagant as they were in this particular. They wore it in long plaits, that reached sometimes to their feet. The effigy of Queen Matilda, at Rochester, Fig. 55, affords an excellent example of this fashion: it descends in two large plaits to the hips, and terminates in small locks. These treasured ornaments were bound with ribbons occasionally, and were sometimes encased in silk coverings of variegated colours. The lady to the right in Fig. 61 is represented as wearing one of these ornamental cases, which reaches to her feet, and ends in tassels.[1]

The ecclesiastical costume of this period is chiefly remarkable for the increase of ornament adopted by the superior clergy, and which called forth the strongest animadversions from the more rigid precisians of their own class. Sumptuary laws were made, and partially enforced; for both then and afterwards it was found much easier to make the laws restraining excess in apparel, than to

[1] In 1839 a coffin was discovered in the abbey church of Romsey, which had originally contained the body of a female of this early time. The bones had entirely decayed, but the hair, with its characteristic indestructibility, was found entire, and appeared as if the skull had only recently been removed from it, and having plaited tails eighteen inches in length. It is still preserved in a glass case, lying upon the same block of oak which has been its pillow for centuries.

force the rich to keep them. The annexed cut exhibits the costume of the higher order of clergy, the first of whom is arrayed in a chasuble, richly bordered, apparently with jewels: his dalmatic varies from that worn by the Anglo-Saxon prelates, in being open at the sides; it is very richly ornamented. The first approach to a mitre is visible in the cap that covers his head, from which hang the pendent bands called the *vittæ*, or *infulce*, which always appear upon mitres, and frequently upon crowns.[1] The adjoining figure is more plainly habited: a novelty appears in the upper part of his dress, — the sort of ornamental collar, or apparel of the amice, which falls from the neck over the shoulders. One very similar is also seen upon the figure of Roger, Bishop of Sarum, who died in 1193, and which is now in Salisbury cathedral. It has been engraved in Britton's history of that edifice, and forms the first plate in Stothard's "Monumental Effigies."[2]

Fig. 63.

Among the military of this period a most important

[1] It has been supposed that they were originally used for fastening them beneath the chin. The crown on the Great Seal of Henry I. shows these appendages very plainly; and a story is told of Ralph, Archbishop of Canterbury, who, in a fit of wrath, snatched the crown from the head of this king, and broke the ansulæ, or clasps, which secured it. They are probably the ends of a band which originally went round the cap to make it fit the head. This band or riband is still seen on the flat cap worn by sailors and firemen, and the "*tails*" of the glengarry bonnet are another instance of the use of a similar means for fitting the cap to the head. Fig. 63 is from Cott. MS. Nero C 4.

[2] The warlike moustache of the figure engraved above seems admirably adapted for the steel cap of the soldier; and Odo, Bishop of Bayeux, the half-brother of the Conqueror, is a striking example of what too many of the higher clergy of these troublesome times were.

body were the archers, who did the Conqueror invaluable service at Hastings, and made the bow for many centuries the chief strength of the English lines. Its practice was greatly encouraged; and Henry I. made a law to the effect that no archer should be punished for murder, or charged with it, who had accidentally killed any person while practising with his weapon. The engraving represents four of these archers from the Bayeux Tapestry; and it scarcely need be mentioned that they are facsimiles of the original, where they are placed above each other, although they are intended to be side by side. Two of them are dressed nearly alike, in a close vest, with wide breeches to the knee; another has full breeches, apparently gathered above and below the knee, and ornamented with large red spots. The third is more fully armed; he wears the steel cap, with its protecting nasal, and a close-fitting dress reaching to the knee, of ringed mail, which was formed by sewing metal rings upon leather or cloth. The quiver is suspended from the waist, or else from the shoulder, from whence arrows are taken as wanted, or several held in the left hand ready for use; as seen in the third figure of our group.[1]

Fig. 64.

That the bow was not introduced into England by the Normans is evidenced by the fact that we use the Saxon words *boga* and *arewa*, and the "Miracles of St. Bega"

[1] These figures have been *modernized* in Meyrick's "Critical Inquiry into Ancient Armour," vol. i. pl. 8.

refer to great proficiency in archery as existing in Cumberland at a period very little later than the Conquest.

The ordinary costume of the Norman soldiers is here given from the same tapestry. The military tunic, or hauberk, halsberga, halberc, halbergium, alsbergium, halsberg, haubercum, haubert, was according to Meyrick so entitled from the German *hals*, the neck, and *bergan*, to protect. It fitted the body very closely, being slit a little way up in the centre both before and behind, for the convenience of riding; although occasionally, it appears to have ended in close-fitting trousers at the knee. Meyrick says: "It appears to have been put on by first drawing it on the thighs, where it sits wide, and then putting the arms into the sleeves, which hang loosely, reaching not much below the elbow, as was the case with the Saxon flat-ringed tunic. The hood attached to it was then brought up over the head, and the opening on the chest covered by a square piece, through which were passed straps that fastened behind, hanging down with tasselled terminations, as did also the strap which drew the hood, or capuchon, as it was called, tight round the forehead." Mr. Planché contends for "the evident impossibility of getting into a garment so made," of tunic and trousers in one; but so many examples of such a body-armour occur—too distinctly delineated about the thigh, as may be seen in our engraving, to be considered as merely bad drawing, or an imperfect representation of the opening in the long tunic—that it certainly appears to have been thus worn, although it may

Fig. 65.

have been divided at the waist. The hood of mail is seen in the figure to the right, in the preceding cut, covering the head, and the conical helmet is placed over it. The helmets are shown in some cases with peaks behind as well as before. The wide sleeves of the hauberk reach to the elbow only, and are covered with rings; but the body of this defence appears to be composed of the kind of armour termed "trellised" by Meyrick, which was formed of straps of leather, fastened on a body of quilted cloth, and crossing each other diagonally, leaving angular spaces in the centre, where knobs of steel were placed as an additional protection. His legs are also protected by ringed mail. He holds in his hands a gonfanon, the term applied to the lance to which a small flag or streamer was appended, and which was generally carried by the principal men in the army, to render themselves more conspicuous to their followers, as well as to terrify the horses of their adversaries; hence it became a mark of dignity, and the bearing of the royal one was only entrusted to certain great and noble persons.[1]

The other warrior is more fully armed: he has a sword, an axe, and a spear, with the latter of which he is about to strike. The axe continued in use long after this period. Stephen fought with his battle-axe at the siege of Lincoln, in 1141, until it snapped within his grasp. The long pointed shield, borne by this figure, has been termed by antiquaries "heater-shaped" and "kite-shaped," from its resemblance to both these articles. Various Sicilian bronzes exist, the figures holding similar shields, and it was among these people that they probably originated. They were held by a strap in their centre.

The soldiers in fig. 66 are of a later date, apparently of the time of Henry I. or Stephen. They occur in Cotton MS., Nero C 4. They wear the helmet pointed forward, similar to the Anglo-Saxon ones before described, and have protecting nasals. The shield held by the first of our

[1] The banner of the Conqueror had been presented to him by the Pope, who had given the expedition his blessing. Wace says, that under one of the jewels with which it was ornamented was placed a hair of St. Peter. It is represented on the tapestry as a simple square banner, bearing upon it a cross within a border.

figures is bowed so as to cover the body, the umbo projects considerably, and is of an ornamental character; decorative bands radiate from it, and it has a broad border. It is of common occurrence, being sometimes represented large enough to reach the ground, on which its point rests. A sword is in the girdle, and three spears, or hand-javelins, are held in the right hand.[1] The legs are unprotected, and high boots slightly ornamented cover the feet. The warrior beside him has a ringed hauberk, open at each side, and through an opening at the waist the scabbard of his sword is stuck. This method of carrying the sword occurs frequently in the Bayeux Tapestry. It is on the *right* side, as will perhaps be noticed; but it frequently occurs on that side as well as on the other in figures of this period. A long green tunic appears beneath his hauberk, and he wears white boots.

Fig. 66.

Fig. 67, copied from Cott. MS., Calig. A 7, a German MS. of the 13th century, exhibits the mascled armour of this era. These *mascles* were perforated lozenge-shaped plates of metal, fastened on the hauberk, and so called from their resemblance to the meshes of a net, termed by the Roman *maculæ*. The soldier here engraved has a tall round conical cap, with a nasal, to which his hood of mail is affixed; and this was the commencement of a protection for the face, which afterwards became so much

[1] It was not uncommon for the early warriors to use these javelins with the points so constructed that if they missed an adversary and fell to the earth, they would immediately turn, and thus become useless to an opponent. The Saxon and Norman javelins were so formed.

more complete. Little more than the eyes of the figure are visible; and the neck seems protected by a sort of tippet of mail connected with the hood, which completely envelopes the head, passing under the helmet, and which is probably the original of the *camail* of the days of the third Edward. The legs are also encased, and he has the long-pointed toe that became fashionable at this time, and which came first into use during the reign of Rufus: they were strictly forbidden to be worn by the clergy, as too foppish; shoes were worn at this period with toes of great length, and stuffed with tow till they curled like a ram's horn. The shoes of horsemen generally curve downwards; and William of Malmsbury says, that they were invented by Rufus to keep the toes from slipping from the stirrup.

Fig. 67.

Shoes of this description are worn by Richard, constable of Chester, in the reign of Stephen, whose mounted figure is here copied from his seal published in the "Vetusta Monumenta" of the Society of Antiquaries. He wears a novel kind of armour, called by Meyrick "tegulated," and formed of little square plates, covering each other in the manner of tiles, and sewn upon a hauberk without sleeves or hood. On his head is a tall

Fig. 68.

conical helmet without a nasal, the fashion having probably been discontinued from the inconvenient hold it afforded the enemy of the wearer in battle,—Stephen, at the siege of Lincoln, having been seized by the nasal of his helmet and detained a prisoner; this may probably have led to its discontinuance, and the then unprotected state of the face have occasioned the invention of the close face-guards soon afterwards in common use. The long pendent sleeves of the knight, and his flowing tunic reaching below his heels, was a Frankish fashion of Oriental origin. He bears a small shield and a banner. He was standard-bearer of England in 1140. A very good coloured engraving, designed from this seal, may be seen in the first volume of Meyrick's "Critical Inquiry into Ancient Armour," plate 12.

Two other kinds of armour were also in use at this period. Scale-armour, derived from the ancient Dacians and Sarmatians, who may be seen thus protected in Hope's admirable "Costume of the Ancients." It was formed of a series of overlapping scales formed of leather, or horn, or metal, similar to those of fish,[1] from whence the idea was evidently taken. The great seal of Rufus represents that monarch thus habited. The other kind is termed by Meyrick "rustred armour," and consisted of rows of rings placed flat over each other, so that two of the upper row partially covered one in that below, and thus filled up all interstices, while free motion was allowed the wearer.

Many curious examples of costume occur upon the ancient sculptures of our churches erected during this period, particularly those which decorate the doors and fonts. The Norman churches of Kilpeck and Shobdon, in Herefordshire, are particularly deserving of notice; the figures of Welsh knights[2] introduced among the ornaments may be considered as delineating the features of the more ancient British dress, then preserved in the border country.

[1] A poem of the time of Henry III., on the taking of Lincoln, printed in Wright's "Political Songs," figuratively mentions "the iron-girt bees of war, who with fearful stings penetrate the hostile shirts, and cut the scaly textures of iron."

[2] The parts of Herefordshire lying without Offa's Dyke were regarded, until the reign of Henry VIII., as belonging to Wales.

Mr. J. G. Rokewode first pointed out this peculiarity in the thirtieth volume of the "Archæologia," and engraved two of the figures from Kilpeck,[1] one of which is here annexed: this figure is in profile, and wears a cap of the Phrygian form, and exceedingly similar to those worn by the ancient Britons and Gauls, as will be seen by reference to the cut on p. 11. His hair and beard are bushy, and he wears a close vest of rayed texture, fitting tightly to the hips, round which passes a long belt, which is fancifully secured by a double knot, the ends hanging nearly to the feet. The long loose trouser is curious, and precisely such as was worn by the early Saxons (see cut, p. 53) and by the Norman peasantry. A kind of mace is borne in the hand, and the entire figure is enwreathed with foliage, as is also the companion sculpture in the same cut, copied from Shobdon church;[2] this figure, being full-faced, does not show the cap or helmet to the same advantage as the companion one; but other parts of the dress are equally curious,

Fig. 69.

[1] The church of St. David at Kilpeck was given by Hugh, the son of William the Norman, to the monastery of St. Peter of Gloucester, in 1134, and the present building was erected not long after the appropriation.

[2] Engraved from drawings by Mr. G. R. Lewis in the "Archæological Journal," vol. i., with descriptions by Mr. T. Wright. Shobdon was built about 1141 by Oliver de Merlimond, a Herefordshire knight, who obtained the manor of the powerful lord of Wigmore, Roger de Mortimer, to whom he was steward.

and the vest even more so. It is rayed, or striped, as the other, but it has the addition of a collar richly ornamented with studs or jewels. The knotted belt is not worn, but the trouser is striped like the vest, and it is shorter than that worn by the Kilpeck figure. Another figure, from the latter church, engraved in the "Archæologia," "carries a long pointed sword with a guard at the hilt;"[1] the Shobdon figures have all clubs similar to that carried by the one engraved. Sir S. R. Meyrick, in his "Inquiry into Ancient Armour," quoting Wace's description of the battle of Hastings, and the "villains," or serfs, hastening "with pills and maces in their hand," says that the pill was a piece of wood cut smaller at one end than the other, resembling the Irish shillelagh. The mace was something of the same kind, but with a larger head; which agrees exactly with the Shobdon figure.

Fig. 70.

A superior one of iron appears in the hand of Odo in the Bayeux Tapestry, and some other equestrian figures, but

Fig. 71.

its adoption by knights generally was later than the Conquest. The pills and maces were the weapons of the serfs, who were not permitted to make use of the lance or sword,

[1] So says Mr. Rokewode; but it seems more like a dart or small javelin, and the guard at the hilt I believe to be no more than one of the broad stripes of the long sleeve partially covering the hand, as sword-handles were never thus protected at this early period.

which, in the Conqueror's laws, are expressly termed "the arms of freemen." The spear-heads shown in the Bayeux Tapestry are most of them barbed, but leaf-shaped and lozenge-shaped heads also occur frequently. Fig. 70, from Eadwine's Psalter (12th century) at Trinity College, Cambridge, shows a warrior with a curiously barbed spear. Fig. 71, from the same MS., gives a graphic representation of the sword-maker at work.

THE PLANTAGENETS.

WE are indebted to that excellent artist and judicious antiquary, the late C. A. Stothard, for the conception and execution of his beautiful work, the "Monumental Effigies of Great Britain," which, for the first time, did full justice to these subjects. His own opinion of their value he thus expressed:—"Among the various antiquities which England possesses, there are none so immediately illustrative of our history as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information." With the enthusiastic desire of rendering our national series of royal effigies as complete as possible, he journeyed to Fontevraud, in Normandy, where, previous to the Revolution, the earliest monumental effigies of English sovereigns were to be seen, and which were depicted by Montfaucon[1] and Sandford,[2] but which were confidently reported to have been destroyed during that disgustingly awful period, the first French Revolution. "An indiscriminate destruction," says Mr. Stothard, "which on every side presented itself in a tract of three hundred miles, left little hope on arriving at the abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey; for, amidst the total annihilation of everything that immediately surrounded them, these figures alone were saved—not a vestige of the tomb and chapel which contained them remaining." This was the chosen burial-place of a few of our early kings, until they lost the provinces of Anjou and Maine, in the

[1] "Antiquités de la Monarchie Française," vol. ii.
[2] "Genealogical History of the Kings of England."

time of John. Henry II., who loved the banks of the Loire, and frequently resided in the Castle of Saumur, dying in that of Chinon—both in the neighbourhood of the abbey—was buried here with his queen, Eleanor of Guienne; as also were Richard I. and Isabella of Angoulême, the queen of John. All their effigies are beautifully engraved by Mr. Stothard, and are particularly valuable as records of the regal costume of the period.

Henry II. is represented lying upon a bier, his head supported by a cushion. The character of the face is strongly marked by high cheek-bones, and projecting lips and chin (the nose has been knocked away); the beard is painted and pencilled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder—its colour has been of a deep reddish-chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, enriched with gold, on which the gilt spurs are secured by red leathers; upon his hands are gloves, with large jewels fastened upon the back of each of them. This effigy, in accordance with the usual custom at that time, appears to have been a literal representation of the deceased king, as if he still lay in state. Matthew Paris, describing this ceremony, says: "On the morrow, when he should be carried to be buried, he was arrayed in the regal vestments, having a golden crown on the head, and gloves on the hands; boots wrought with gold on the feet, and spurs; a great ring on the finger, and a sceptre in the hand, and girt with a sword: he lay with his face uncovered." This account exactly agrees with the effigy. The right hand, with the ring and the sceptre, has been destroyed; the only variation from this description being in the sword, which is not girt, but lies on the bier on the king's left side, with the belt twisted round it.

His queen, Eleanor of Guienne, is attired in regal vestments, with a crown upon her head, which is also enveloped in a close kerchief hanging in folds upon her shoulders. A long gown, with a close collar at the neck, and fastened round the waist by an ornamental girdle, envelopes the body; the sleeves being tight to the wrist, where they be-

come slightly wide and pendulous. A portion of the under-tunic is visible at the neck, where it is fastened by a circular brooch. A capacious mantle falls from her shoulders, supported by a strap, or band, across the breast; it is wound about the lower part of the figure, and partially upheld by the right hand. The pattern upon the queen's dress consists of golden crescents, in pairs, placed point from point, within a lozenge formed by the crossing of the diagonal bars of gold that cover the whole surface.

Richard I. wears a crown, the trefoils of which are filled up with a honeysuckle pattern, which various architectural remains of the same period show to have been then much in vogue. His royal mantle (fastened in the centre of the breast) is painted blue, with a richly ornamented gold border; his dalmatic or super-tunic is red; his tunic is white,[1] and under this appears his camise or shirt: the borders of all these articles of dress being richly and variously decorated. The boots are adorned with broad ribbon-like stripes of gold, which appear to have been intended to express the earlier mode of chaussure, sandals. The leathers of the spurs are visible.

The corpse of Richard was, according to his own request, divided, and bequeathed to three different places. His body was buried at the feet of his father, at Fontevraud. His entrails, brains, and blood, were given to Poictiers. His heart, as a "remembrance d'amour," was bequeathed to Rouen. "He was not one of those ordinary dead whom a single spot could contain," says the "Chronicle of Normandy." At Rouen his heart was magnificently interred near the principal altar of the Notre Dame, and over it was placed an effigy of the king, surrounded by a balustrade of silver. In 1250 the Dean and Chapter of Rouen ordered this to be melted down, to partially pay the ransom of St. Louis, at that time captive among the Saracens. In 1733 the tomb was wantonly demolished by order of the Dean and Chapter, in order to raise the high altar, &c.

[1] These three garments were ecclesiastical, answering to the bishop's chasuble or cope, the deacon's dalmatic, the sub-deacon's tunic: the church itself, perhaps, originally devised them from the imperial costume, in order to denote the spiritual authority of her ministers.—Stothard's "Monumental Effigies."

In July, 1838, at the suggestion of Mr. Deville, an antiquary of that city, the spot where the tomb formerly stood was excavated, and the result was the discovery of the box containing the heart of Richard, and the effigy engraved below. The face of the king is much more expressive than is that of the effigy at Fontevraud. The nose has been broken off, and the face otherwise injured; but still enough remains to form a satisfactory and characteristic likeness.

Fig. 72.

He wears a crown very similar to the Fontevraud effigy; his hair is parted in the centre of the head, and falls in curls upon the shoulders; he has a long dalmatic, confined by a girdle at the waist, and closed by a brooch at the neck; and a capacious mantle falls in folds over the left arm, leaving the right one, which has formerly held a sceptre, free. His boots are strapped across the instep: the effigy is altogether more simple than that at Fontevraud. The more perfect effigy of Richard I. is engraved beside the one just described, as it existed at Fontevraud, and was copied by Stothard in his "Monumental Effigies." There are varieties in the details of the costume of these two figures, but the general characteristics remain the same; the girdle is seen more clearly on the Rouen effigy, and is decorated with a florid ornament, like the architectural quatrefoil: the small portion of the same article of dress in the Fontevraud effigy has an elegant scroll pattern upon it. A border of lozenge-shaped ornaments filled with crosses, edges the regal mantle. The border of the dal-

matic resembles a series of overlapping scales. The undergarments have studded borders, arranged in single lines, or groups of five each. I must refer the reader to Stothard's work for the study of these details, which are too minute for the scale on which my cut is given. The regal gloves, with the large jewel on the back of the hand, should, however, be noticed as characteristic of rank.

The effigy of Queen Berengaria was delineated by Mr. Stothard from the remains of her tomb in the Abbey of L'Espan, near Mans. The queen is represented with her hair unconfined and flowing, but partly concealed by the coverchief, over which is placed an elegant crown. A large and ornamental fermail or brooch, richly set with stones, confines her tunic at the neck, beneath which is the broad band securing the mantle, and hanging from the shoulders nearly to the feet behind. To a decorated girdle, which encircles her waist, is attached a small *aulmonière*, or purse to contain alms.[1] The queen holds in her hands a book, singular from the circumstance of having embossed on its cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks, by her side. The details engraved beside

Fig. 73.

[1] It was the custom at this period, and previously, for ladies of distinction and wealth, regularly to distribute money or food to the poor. The title of *lady* is by some said to be derived from the Anglo-Saxon, and to literally signify *giver of bread*. The purse, with similar meaning, was named as a receptacle for *alms*, and not as an invention for the preservation of money.

the effigy are—1. part of the crown; 2, the *aulmonière*, as attached to the girdle; 3. the brooch at the neck.

During this period of English history the changes that occurred in civil costume were few or none. The age was a military one, and in the improvement of arms and armour the chief and most important changes were effected. The dress, described and depicted in the time of the Normans, was that still worn; or modified a little, as in these examples, selected from the Sloane collection of MSS. in the British Museum, and marked No. 1975. It gives us the costume of the youth and elders of the community. The young man wears an ornamental tippet round the neck; a plain bordered tunic, tight at the waist, and which varies from those worn at the commencement of this century, in being shorter and closed all round, instead of open at the right side, as they have been described in a previous page. High boots now seem to have become the general fashion, and the youth wears a pair reaching above the ancle. The elder figure, which in the original represents a medical practitioner, wears a hood of a peculiar form; a long gown reaching to his feet, over which is a tunic confined by a girdle at the waist; a mantle, fastened as usual on the right shoulder, and leaving that arm free, envelopes the entire body. The beard appears to have been shaved, or at least trimmed closer than it was at the period to which we have just referred.

Fig. 74.

The ladies seem to have retained the same costume, but to have shortened their trains and sleeves, which now hang but six or eight inches from the wrist. The long plaited hair, enclosed sometimes in its silken case of embroidery, appears to have been also discarded, and moderation to have reigned for a season.

The earliest *monumental* effigy of an English sovereign in this country is that of King John, in Worcester Cathedral. It is of ruder workmanship than the continental effigies before described, and was probably the work of a native sculptor. He wears a super-tunic of crimson embroidered with gold; a golden belt, richly jewelled, confining the waist, and descending beyond the knee. The under-tunic is cloth of gold, of which material the mantle, which is lined with green, appears to be formed. His hose are red, and the shoes black; gilt spurs are fastened over them by straps of a light-blue colour, striped with green and yellow. The peculiarity of this costume is its shortness, when contrasted with the flowing draperies of the earlier effigies. The mantle is fastened upon the shoulders so far back as not at all to interfere with the full sleeve of the tunic; or, indeed, to be more than just visible at the sides of the figure. His beard is closely trimmed, and the face stern of feature.[1]

The effigy of Isabel d'Angoulême, the third and last wife of John, who took the veil, and died at Fontevraud, is regally attired, and varies but little from that of Queen Berengaria. She wears a close gown with embroidered cuffs and collar, confined by a slightly ornamented girdle. A mantle with a border, held by a narrow band crossing the breast, envelopes the figure. A plain crown is upon the head, a kerchief falls over the shoulder from beneath it, and a band passes round the chin.

From what little we can gather of the costume of this period, it would appear that splendour of appearance and costliness of material, rather than quaintness of shape, was studied by the nobles. The mantle in particular was splendidly adorned. Strutt tells us that "Robert Bloet, Bishop of London, made a present to King Henry I. of a mantle of exquisitely fine cloth, lined with black sables, with

[1] The effigy is beautifully given by Stothard. Upon opening the tomb in the year 1797, the body of the king was discovered in all respects similarly habited, the only exception being that upon his head was a monk's cowl: thus confirming the accuracy of the ancient chroniclers, who affirmed that the king adopted that habit in his dying moments, in accordance with the faith of the age, which believed the evil one to have no power over a body thus sacredly invested.

white spots, which cost £100 of the money of that time;[1] and Richard I. possessed a mantle still more splendid, and probably more expensive, which is said to have been striped in straight lines, ornamented with half-moons of solid silver, and nearly covered with shining orbs, in imitation of the system of the heavenly bodies."[2]

Henry II. introduced a short mantle, known as the cloak of Anjou, and obtained by that means the *sobriquet* of "Curt Manteau," as Richard I. got that of Cœur-de-Lion from his bravery, and John that of Sans-terre from his supposed poverty, as the younger son of his father.

The ancient leg-bandages are still occasionally seen; and the legs, fitted with close scarlet hose, and crossed all the way up by garters of gold stuff, have a very rich and elegant appearance. Gloves, jewelled at the back, became a characteristic distinction with the higher classes, both in church and state.

The commonalty dressed much as usual. Plain tunics, strong boots, and a hood for the head; or else a hat of cloth, leather, or felt; and coarsely made warm gloves, without separate fingers, completed their costume. The women wore long gowns, and swathed the head in kerchiefs or hoods that fell over the shoulders.

The effigy of the next English monarch, Henry III., is at Westminster, and is chiefly remarkable for its great simplicity.[3] A long dalmatic (over which is thrown a capacious mantle, fastened by a brooch as usual on the right shoulder) is the robe in which he is dressed: no ornament or border appears on either; the crown is also very simple. The only splendid articles of apparel are the boots, which are covered by fretwork, each square being ornamented with a figure of a lion. Boots of this kind, of scarlet, and embroidered fancifully with gold, were fashionable among the nobles of the land. Many rich stuffs were introduced about this time, such as cloth of Baldekin, a rich silk

[1] Which he computes at £1,500 of present money.

[2] These half-moons appear on the dress of Eleanor of Guienne, and were probably a family badge. They occur on the great seal and coins of Richard I.

[3] A portrait of this monarch, nearly the size of life, and copied from this effigy, is given in Gough's "Sepulchral Monuments."

woven with gold, and so termed because it was made and imported from Baldeck, or Babylon. When the tomb of Henry III. was opened in 1871, the coffin was found covered completely with cloth of gold; the warp, of gold thread similar to that now used by our arras weavers, the weft being only of silk. It was woven in two alternating patterns of great beauty consisting of striped stars and eight-foils. The colour of the silken fibre was far gone, but portions retained a crimson hue. ("Archæologia," xlv.) It became the fashion to ornament the edges of the garments by cutting them into the shape of leaves, or series of half circles (and of this we shall see many instances a little further on), which obtained for the dresses the name of *contoise* or *quintis;* a word derived, as the garment probably was, from the French, and indicative of the *quaintness* or capricious fancy displayed in this article of dress.

The reign of Henry III. extended over fifty-six years; but during the whole of that period little or no change of form is perceptible in the civil costume of the people. A glance at the drawings in Matthew Paris's "Lives of the Offa's," [1] which is believed to have been executed by his own hand during this reign, will show this fully; the series is engraved in Strutt's "Horda Angel-Cynan," vol. i. These "Lives" occupy thirty-three plates, and will supply the artist with authorities for the costume of all grades of society during this reign.

Fig. 75 on the next page is from one of the series, and represents the introduction of King Offa to the daughter of one of the petty kings of Yorkshire. The extreme simplicity of the dresses of the entire group, and the total absence of ornamental decoration, will be at once remarked. The loose gowns, falling to the feet in ample folds, and the capacious mantles, would be excellent material in the hands of the artist, as such a costume is susceptible of much simple dignity, and even grandeur of treatment.

Mr. Wright, in his "Political Songs," published by the Camden Society, has printed a very amusing Latin "Song upon the Tailors" of the reign of Henry III., from the Harleian MS. No. 978. He prefaces it by saying: "A

[1] Cotton MS., Nero, D. 1.

perpetual subject of popular outcry against the great, during this and the following centuries, was afforded by the foreign and extravagant fashions in dress which were prevalent. A glance at the illuminations in contemporary manuscripts will show us that these complaints were not without foundation. We, even at the present day, can with difficulty conceive the immense sums which were in former days expended on the toilet. This profusion was frequently and severely commented upon in the writings of the clergy, and was not uncommonly the subject of popular satire." The song, addressing the tailors, begins:

Fig. 75.

"I have said ye are gods; why should I omit the service which should be said on festival days? Gods certainly ye are, who can transform an old garment into the shape of a new one. The cloth, while fresh and new, is made either a cape or mantle; but, in order of time, first it is a cape, after a little space this is transformed into the other; thus ye change bodies. When it becomes old, the collar is cut off; when deprived of the collar, it is made a mantle: thus in the manner of Proteus are garments changed. When at length winter returns, many engraft immediately upon the cape a capuce; then it is squared; after being

squared it is rounded, and so it becomes an amice. If there remain any morsels of the cloth or skin which is cut, they do not want a use: of these are made gloves. This is the general manner, they all make one robe out of another, English, Germans, French, and Normans, with scarcely an exception. Thus *cape* is declined," continues the old author, "but *mantle* otherwise: in the first year, while it is still fresh, the skin and the cloth being both new, it is laid up in a box; when, however, the fur begins to be worn off, and the thread of the seams broken, the fur is clipped and placed on a new mantle, until at last, in order that nothing may be lost, it is given to the servant for his wages."

A general simplicity of costume is visible during the next reign. Edward I. is reported to have declared the impossibility of adding to or diminishing real worth by outward apparel. For himself, he enforced the remark by always dressing in a plain and unostentatious manner, little differing from a common citizen. While young he is mentioned in the ballads of this period as having flaxen hair, *blonde chaviaus*. His only magnificence was noble and heroic deeds. However costly the stuffs of which the dresses of this period were composed, they always appear to have been of the plainest and most unpretending form. Of this monarch no monumental effigy exists. He was buried at Westminster; and the tomb was opened in 1774, when the body of the monarch was discovered regally habited in a dalmatic of red silk damask,[1] a crimson satin mantle fastened on the shoulder by a gilt fibula, decorated with precious stones; a stole[2] of white tissue, ornamented with gilt quatrefoils and knots of pearl, crossed the breast, and jewelled gloves decorated the hands. The lower part of the body was wrapped in a piece of cloth of gold, which was not disturbed.[3]

[1] Damascus was celebrated during this period for the manufacture of ornamental stuffs, and hence the name of "damask" was applied to them; as diaper is said to be derived from "D'Ypres," *of Ypres*, a town noted for the rich stuffs and fine linen there fabricated.

[2] The stole was an article of priestly costume. A good example occurs upon the figure of John de Campden, engraved and described in the account of the ecclesiastical costume worn during this period.

[3] Upon his great seal the king is depicted in a dalmatic, super-tunic,

The effigy of his beloved queen, Eleanor, is remarkable for a majestic simplicity. A long gown with a loose sleeve, beneath which appears that of the under-garment tight to the wrist, and a long mantle, secured over the breast by a narrow band, held in the left hand, the folds falling down and enveloping the feet, complete the dress, which is utterly devoid of ornament. It bears a strong resemblance in grace and elegance to the figure of the queen in one of the niches of Waltham-cross, erected to her memory by the king, and which has been engraved in Flaxman's "Lectures on Sculpture." Speaking of that placed in this cross, and of those at Northampton and Geddington, he says: "The statues have considerable simplicity and delicacy; they partake of the character and grace of the school of Pisano; and it is not unlikely, as the sepulchral statue and tomb of Henry III. was executed by Italians, that these statues of Queen Eleanor might have been done by some of the numerous travelling scholars from Pisano's school." [1]

The general male costume during this reign appears to have consisted of a long gown reaching to the heels and fastened round the waist; or a tunic coming down to the knee, with wide sleeves descending a little below the elbow; the tight sleeves of the under-tunic reaching to the wrist, and confined by a row of buttons (which are generally set close together from the elbow to the wrist); a capacious hood and close-fitting boots; or tight-stockings (sometimes richly embroidered) and shoes. Wide and flowing mantles were worn.

The Scotch in this reign are spoken of in one of Wright's "Political Songs" as *tunicatus populus*, and in Langtoft's Chronicle, their *rivelings* or rough boots are referred to. These were probably the same sort of shoe as those of raw hide with the hair on (of which Froissart mentions that the Scotch left more than five thousand when they

and mantle, fastened on the right shoulder. Except in the shape of the crown and orb, very trifling varieties occur in the seals of Henry II., Richard I., John, or Henry III. The first three hold swords in the right hand; Henry III., and all since then, carry sceptres. Henry II.'s seal varies most from the others, and is the most interesting.

[1] The queen's effigy has been engraved by Stothard, and a portrait from the same source is to be seen in Gough's "Sepulchral Monuments."

decamped suddenly in the night, during Edward III.'s campaign in 1327;) but only worn by the common people, for Mathew Paris in 1244 speaks of the Scottish knights as being well mounted though not on Spanish or Italian horses, and well protected by armour of steel or linen.

In Fig. 76 we are presented with a very curious delineation of two articles of apparel, expressly displayed; it is copied from a MS. of this period, in the Bibliothèque National at Paris (12,467). The volume is a collection of poems, two of which are devoted to moralizations on parts of dress, and

Fig. 76.

the figures here given are illustrations of these poems. The first, the "Lay of the Gardecors," gives us the exact form of the super-tunic now so universally worn, and which was so called in France. In the original drawing the *gardecors* held in the hand of the man who displays it is of a grey colour, but that worn by himself is red, and he wears a white coif. The second poem, devoted to the "Mantle of Honour," is headed by the second of our figures, and displays that article, the inside of which is shown, and is very gay in effect: it has a yellowish-red border: the groundwork is white with blue markings. The man who holds it is in a plain brown dress, he wears a coif and a

broad collar, which lies in folds upon his shoulders. These very curious drawings, are particularly valuable as illustrations of costume ;[1] it is very rare to find designs, like these are, expressly conceived for the display of peculiarities in dress.

The ladies' costume may be seen to advantage in the annexed engraving from the Sloane MS., No. 3983.[2] A wimple or gorget is wrapped round the neck, and is fastened by pins at the sides of the face, which are covered above the ears ; a gown of capacious size, unconfined at the waist and loose in the sleeves, trails far behind in the dirt. The under-garment, which is darker, has sleeves that fit closely ; and it appears to be turned over, and pinned up round the bottom. The unnecessary amount of stuff that was used in ladies' robes rendered them always obnoxious to the satirists of the period.

Fig. 77.

In Mr. Wright's collection of Latin stories, published by the Percy Society, there is one of the fourteenth century, which is so curious an instance of monkish satire, and is so apt an illustration of the cut before us, that I cannot resist presenting it to my readers. It runs thus :—

"*Of a Proud Woman.*—I have heard of a proud woman who wore a white dress with a long train,[3] which, trailing behind her, raised a dust even as far as the altar and the crucifix. But as she left the church, and lifted up her train on account of the dirt, a certain holy man saw a devil laughing ; and having adjured him to tell why he laughed,

[1] The second figure is a reduction of M. Quicherat's drawing from the MS. It has been substituted for one by Mr. Fairholt as being more correct.

[2] A Flemish fourteenth-century MS.

[3] "Cauda"—literally *tail;* the *tails* of a gown.

the devil said, 'A companion of mine was just now sitting on the train of that woman, using it as if it were his chariot, but when she lifted her train up, my companion was shaken off into the dirt; and that is why I was laughing.'"

Ladies' trains are of considerable antiquity in these isles, and have been already referred to. They were indelicately called tails, as just noticed, and one morose divine wrote a tract, "Contra caudas Dominarum." The fashion passed into Scotland later on, as may be seen from a statute in 1460 passed in that country to prohibit their enormous size.

The luxuriousness in apparel of Edward II. is not visible upon the effigy of that monarch on his tomb in Gloucester Cathedral, which is remarkably plain and unostentatious. A long dalmatic covers the entire body, hanging in simple folds from the breast to the feet, unconfined by a girdle, and perfectly unornamented: it is slit in the centre to the knee, exhibiting the long gown or tunic beneath. The sleeves of the dalmatic terminate at the elbow, from whence they hang loosely, the sleeves of the tunic continuing to the wrist. He wears boots reaching to the ankle, and carries a plain sceptre and simple ball, one in each hand. The only trace of foppery is in the hair, which is carefully cut across the forehead, and hangs from the sides of the head in waving ringlets on the shoulders; a fashion that appears most vividly on the coins of this monarch and his father, and which continued to be copied on our national series until the reign of Henry VII. His beard and mustachios are equally redundant, and are parted and curled in separate locks with great precision.[1]

Piers Gaveston, the unworthy and effeminate favourite of the youthful monarch, was remarkable for his partiality to finery. "None," say the old chroniclers, "came near to Piers in bravery of apparel or delicacy of fashion." Under the rule of this favourite the court swarmed with buffoons and parasites;[2] and at his death the king was

[1] More traces of splendour occur in the figure of this monarch upon his great seal. The sleeves of the super-tunic are wide, and ornamented with a deep rich border; the waist is confined by a girdle, and the mantle, fastened on the right shoulder, covers the left arm; not, as in the effigy, falling over the back from the shoulders, upon each of which it is secured.

[2] In Wright's "Political Songs" is a curious one against the retinue

speedily enthralled by his new favourites, the Despencers. The twenty eventful years of his reign originated a great change in dress; but it appeared chiefly at court, the troublesome times not allowing of that general diffusion of luxuriant taste which else might have occurred; it was, however, silently increasing, and appeared in full splendour during the next reign. But the germs of all the remarkable changes originated in the court of this unfortunate king.

Fig. 78.

The boot; and glove, or mitten, as worn by the poorer classes, will be seen from the annexed cuts from the Arundel MS. 83, an English Psalter of the fourteenth century.

Fig. 79 from Royal MS. 14 E 3, (a French fourteenth-century St. Graal) gives us the ordinary costume of the commonalty during this reign. The male figure is habited in a long gown, buttoned from the neck to the waist, and having loose hanging sleeves below the elbow, beneath which appear the tight sleeves of the tunic. A hood covers the head and shoulders; it is frequently seen folded back, or hanging down behind.

of the rich people, whose idle attendants and servants preyed upon the industrious peasantry. It shows how great was the pride and ostentation of the courtiers of the latter years of Edward I., and that the servants followed their masters' example. Mr. Wright renders the original thus:—

"Now are horse-clawers[1] shamefully clothed;
They busk[2] them with buttons, as it were a bride;
With low-laced shoes of a heifer's hide,
They pick out of their provender all their pride."

After detailing their expense, arrogance, and perverseness, the author ends with this curious and characteristic style of argument:—

"While God was on earth and wandered wide,
What was the reason why he would not ride?
Because he would not have a groom to go by his side,
Nor the grudging of any gadlyng[3] to jaw or to chide."

[1] Grooms. [2] Dress, adorn. [3] Idle fellow.

Scarcely any instances occur of girdles confining the waist of male or female. Sometimes the super-tunic is slit at the sides, or in front to the hips, displaying the under-garment. Shoes are generally worn reaching to the ankles, with pointed toes, and slightly ornamented.

The female carries a distaff, and wears a hood or kerchief swathed round the head, and tied in a knot at the side; a wide gown, rather short, being caught up under the arm, displays the under-garment, and the high boots reaching to the calf of the leg fastened by rows of buttons up their fronts.

Fig. 79.

In "A book for the Preservation of the Health," a MS. of the fourteenth century, preserved among those once belonging to Sir Hans Sloane in the British Museum (No.

Fig. 80.

2435), are the four curious figures engraved on this page, and which give the form of the garments worn by men at each season of the year. In spring the hood is drawn over

the head, and the hands are placed for warmth in the opening of the sleeveless surcoat, beneath which appears the tunic with its close sleeves. In summer the short tunic only is worn, without hood or surcoat, and is confined at the waist by a girdle. In autumn we see the same dress, with the addition of a mantle. In winter the hood and surcoat are again adopted, the latter having long loose sleeves, covering the entire hand, and admirably adapted for warmth and comfort. The author carefully admonishes an attention to dress as a means of preserving health: in spring he advises the wearing of a medium sort of clothing, neither too hot nor cold, such as "tyretanis and cloths of cotton, furred with lamb's skin." In summer, linen, or even silk, will be warm enough. In autumn he advises the clothing of spring, or something thicker and warmer. In winter he recommends good substantial woollen garments, well lined with furs, of which he considers the fox's as the warmest: but if this be unattainable, he advises the use of that of hares, or even of cats.

The chief feature in the costume of this period was the hood, always exhibiting a great variety of form, as if the ingenuity of fashionable changes had been chiefly directed to decorate the heads that invented them. Examples have been selected from Sloane MS., No. 346, which exhibit some of the commonest forms. No. 1 displays the hood closely fitting the head and neck, the point that hangs down the back when the hood is withdrawn projecting over the forehead. No. 2 is a flat cap with a narrow border, that just covers the upper part of the head, sinking in the centre, and thence rising to a point, as if to form a convenient handle for its removal. No. 3 shows an equally common form of

Fig. 81.

hood, which is more capacious, hanging loosely over the shoulders, being a comfortable combination of tippet and hood, no doubt exceedingly warm and convenient in bad weather; it is closed tightly about the head by the *liripipe*, or long pendent tail of the hood, that hung down the back when the hood was thrown off, and was wound like a bandage about it when placed over the head. No. 4 exhibits the hat usually worn, and which is precisely similar to a modern countryman's; it is slung round the neck by a string; the head being generally uncovered, except in bad weather, when the capuchon or hood was brought over the head, and the hat placed over that, giving it a double protection. No. 5 is a conical flexible cap of woollen or cloth, turned up round the edges, and very similar to the night-caps once worn by the lower class of the community. Some dozens of cuts might be given if all varieties were shown, but those most in use are here depicted.

There was a singular kind of hood, deserving a more distinct illustration; it covered the head and shoulders, reaching to the elbow, having pointed ends spreading at each

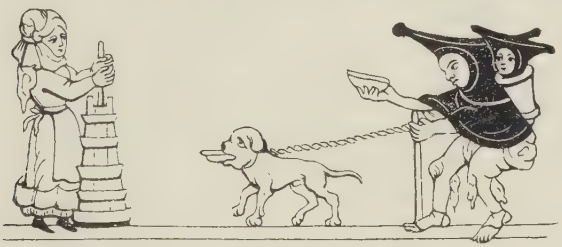

Fig. 82.

side. The above Fig. 82, from the Romances of the Round Table, in the British Museum (Additional MS. 10,293) will show it perfectly. It represents a countrywoman in the act of churning, to whom a blind beggar is approaching to ask alms, carrying his child on his back, both wearing their hoods.[1] The beggar's dog, with a dish in his

[1] The same hoods occur in a MS. of Alexander in the Bodleian Library, written and illuminated in the reign of King Edward III., and finished in 1344. In a fool's dance engraved in Strutt's "Sports and Pastimes

mouth, shows the antiquity of this mode of begging. The countrywoman at her churn is a good specimen of costume: her head is warmly tied up in her kerchief; she wears an apron, and her gown is prudently pinned up around her, showing her dark petticoat beneath. This manuscript was executed in 1316.

A good specimen of the costume of a female of the higher classes is here given, from an effigy of a lady of the Ryther family, in Ryther church, Yorkshire, engraved in Hollis's "Monumental Effigies." She wears a wimple,[1] covering the neck and encircling the head, the hair of which is gathered in plaits at the sides, and covered with a kerchief, which falls upon the shoulders, and is secured by a fillet passing over the forehead. The sleeves of the gown hang midway from the elbow and the wrist, and display the tight sleeve with its rows of buttons beneath. The mantle is fastened by a band of ribbon, secured by ornamental studs. The lower part of the dress consists of the wide gown, lying in folds, and completely concealing the feet; but this has been omitted in our cut, in order to display the upper part of this interesting effigy to greater advantage.

Fig. 83.

The general costume up to this period had been exceedingly plain, and abundant examples may be found in a very common book, Strutt's "Sports and Pastimes of the People of England," as republished by Hone, with woodcut facsimiles of the original delineations of ancient games and amusements, given in manuscript illuminations, many of which were executed at this period, such as those copied

of the People of England" from this MS., all the figures wear this hood, with bells at the ends. This MS. and Royal MS. 14 E. 3 are French.

[1] Good examples of the *wimple* also occur in the effigy of Aveline de Lancaster, 1269, in Westminster Abbey, and in the Northwode and de Creke Brasses, circa 1330.

from Royal MS. 2 B 7, etc. This MS. which is also known as Queen Mary's Psalter, from having belonged to her, is a most beautiful and valuable work, and contains numerous drawings in outline, illustrative of the costume of the early part of the fourteenth century. The drawings have been well reproduced by Messrs. Westlake and Purdue.

There is another manuscript of the St. Graal in the Royal Collection, British Museum, marked 14 E 3, of this period, from whence this group has been selected, giving the dresses of a king, his courtiers and councillors. The simplicity of the whole group is remarkable. The carving

Fig. 84.

on the chair or throne of the king is of the simplest kind, and the back and arms look as if made of wicker. The crown and shoes of the royal figure are the only articles of splendour, if we except the robe, which is lined with fur.

The group given in next page, from the same MS., may be accepted as an additional confirmation of this general simplicity. They are persons of the highest class, yet they wear dresses upon which no decoration appears. The gentlemen wear a super-tunic reaching to the calf of the leg, with wide sleeves, showing those of the under-garment. The way in which the hood was worn over the head, or thrown upon the shoulders, is distinctly seen. They carry

gloves in their hands, a very common practice at this period. The lady's dress is too simple to need comment.

Fig. 85.

The brilliant reign of Edward III. was favourable to the full development of that display in costume which began during that of his unfortunate father, and to the fostering of a good taste for its regulation. Peace and commerce did much in inducing this, as new luxuries were imported in great abundance. No less than eight sumptuary laws were enacted in one session of Parliament in this reign.[1] The effigy of Edward at Westminster is remarkable for its simple, yet rich and majestic style. A long dalmatic, open in front to the thigh, displays the under-tunic, the sleeves of which reach to the root of the thumb, and are buttoned closely all the way from the elbow; his mantle and dalmatic have rich borders, and the shoes are splendidly embroidered.

The ordinary costume of the upper classes, during the early part of this reign, is very well displayed in the couple, Fig. 86. The gentleman wears a close-fitting tunic, called a *cotehardie*, with tight sleeves, and considerably shorter than the dresses worn during the previous reign. It does not reach to the knee, and leaves room for the full display of the embroidered garter, which encircles the leg, and hangs from the buckle after the fashion of the usual representations of that of the knights of the Garter. His girdle is confined by a large circular buckle in its centre; and he wears, suspended from it, on the left side, an ornamental purse (or *gipciere*, as it was now generally termed),[2]

[1] 37 Ed. III., cap. viii. *et seq.*

[2] A very fine specimen in stamped leather will be found engraved in the Glossary.

and a small dagger. His shoes have long pointed toes, and are fastened up the centre with rows of buttons—an exceedingly fashionable and common mode of securing and ornamenting any portion of the dress that required fastening. Not the least curious part of this figure is the hood, carried over the left shoulder, and which clearly shows the peculiar shape of this head-tire. It is in this instance so slung, that the pendant, or liripipe, hangs in front of the breast; the opening for the face is seen, and the double border ornamenting the neck; it must have been an exceedingly warm article of clothing, encasing head and shoulders, with but a slight oval opening for the face. The lady wears a long gown, over which is a *cyclas*, or tightly-fitting upper-tunic. She carries in her hand her gloves, which at this period were very commonly worn, and are as commonly depicted in the illuminations, either carried in the hand, or tucked in the girdle, when not actually worn. Her hair is fastened in a reticulated caul, and from it streams the long *contoise*, so fashionable during this reign and the preceding one, and which frequently floats a yard or more in length from the jousting-helmet of the knight. It was no unfrequent thing for the noble ladies to decorate their long gowns with the armorial bearings of their family. A good example occurs in the cut on next page, copied, as are the two figures just described, from the illuminations in the famous Psalter executed for Sir Geoffrey Loutterell, who died in 1345. Outlines of many of the fine illuminations in this MS. have been published in the Vetusta Monumenta. It represents that nobleman, armed at all

Fig. 86.

points, receiving from the ladies of his family his tilting-helmet, shield, and *pavon*, as the triangular flag held by one of the ladies was termed. The cut will show the constant repetition of his coat-of-arms (*azure*, a bend between six martlets *argent*) on every article where it could be introduced; and embroidered on a large scale upon the flowing dress of the foremost lady, who displays the arms of Loutterell impaling *or*, a lion rampant *vert* for Sutton; his

Fig. 87.

wife, whom this figure represents, being the daughter of Sir Richard de Sutton. The lady behind, who carries the shield, impales *azure*, a bend *or*, a label *argent*, for Scrope of Masham, the two eldest sons of Sir Geoffrey Loutterell having married the daughters of Sir Geoffrey Scrope. Other examples of female dress thus adorned are seen in the effigy of a lady in Haccombe church, figured in Powell's collection, British Museum, and the brasses of Lady Camoys, c. 1310, in Trotton church and Lady Tiptoft, 1446, in Enfield church, engraved c. 1470, the two last

figured by Boutell, see also the brass of Elizabeth Brown, 1520, vol. i., new series, "Proceedings Society of Antiquaries." Mr. Planché, however, considered that armorial bearings were never actually *worn* by ladies. The frequent tournaments and jousts, so much patronized by the king—who, indeed, re-established at Windsor the "Round Table," and encouraged to the utmost the chivalric feeling of the nobility—rendered a great display of heraldic gorgeousness a necessary means for detecting the knight who was so completely concealed by the arms he wore.[1] The brilliant exhibition of so much coat-armour, with all its quaintness of form and figure, and splendour of colour, must have presented a *coup d'œil* of great beauty and magnificence; and may still be useful to the painter who desires rich masses of colour, and variety of tint, on portions of dress generally monotonous; the forms and lines of heraldic fancy may also frequently be brought to bear usefully, if judiciously introduced into a composition.

To the pendent streamers from the hood were now added others from the elbow. They first appear as narrow elongations from the sleeve of the upper-tunic, or cote-hardie; they afterwards assume the form of long narrow strips of white cloth, and were called *tippets*, generally reaching from the elbow to the knee, or lower. The civil costume of the gentlemen of this period is seen in fig. 88 on next page. The second figure wears a hood, with a border of a different colour, and cut into escalops. His cote-hardie fits tightly to the waist, and is parti-coloured, half being with its sleeve of one colour, and the other half with its sleeve of another. The stockings also are of different tints; the shoes of rich workmanship. The first figure, which is an excellent example of the ordinary costume of a gentleman of the day, is from an illumination of this period in private possession, which, with some others, have been ruthlessly cut from a copy of the famous *Roman de la Rose*. His hair (which during this period was generally cut close over the forehead, and allowed to flow at the sides, encircling the shoulders) is luxuriant. His hood, less ample than that of the other

[1] For examples of mounted knights of this century see MSS. Reg. 20 D 1, Cott. MSS. Nero, D 1 (Matt. Paris' "Lives of the Offas"), and the Painted Chamber; Vetusta Monumenta.

figure, embraces the neck, and hangs behind: it is of crimson. His tightly-fitting cote-hardie, of dark blue, is encircled at the hips by an elegantly ornamented girdle, which is *never* represented, either on male or female figures, as encompassing *the waist*, and is generally divided into a series of square compartments, exhibiting ornamental patterns, many of which are of great beauty: a small dagger or anelace hangs from the girdle. The right stocking is white, the left one red, and the shoes (of the general fashion) are open at the instep, and fastened round the ankle.

Fig. 88.

A knight of France, Geoffroi de la Tour Landry, wrote a treatise on morals and behaviour for the use of his daughters, which he began in 1371, and in which occur many very curious notices of dress.[1] He alludes to the cote-hardie as a German (Almayne) fashion in a story he tells of two knights, brothers, who took upon them always to reprove improprieties. One day, at a great feast, there came in a young squire clothed in a cote-hardie, after the German fashion; one of the knights called this young squire, and asked him where was his fiddle, or such other instrument as belonged unto a minstrel. "Sir," said the squire, "I cannot meddle with such things; it is not my craft nor science." "Sir," said the knight, "I cannot understand you; your array is like unto a minstrel. I have known all your ancestors, and the knights and squires of your lineage, which were all worthy men, but I never saw one of them clothed in such array." This comparison of his appearance to that of an itinerant fiddler, induced him

[1] This manuscript is preserved in the Harleian Collection, No. 1764. The book, under the title of "The Knight of the Tower," was printed by Caxton, 1484.

to put on "another gown" immediately, and give the offending garment to a servant.

The parti-coloured dresses were especially obnoxious to the clergy and satirists. The *red side* of a gentleman, they declare, gives them the idea of his having been half-roasted, or that he and his dress were afflicted by *St. Anthony's fire!* The clergy were strictly enjoined to eschew the heterogeneous fashion, and church canons were levelled at those whose love of finery induced them to patronize it.

The beautiful bronze figures of the children of Edward III., that are on the south side of his sumptuous tomb in Westminster Abbey, may be cited as fine examples of the costume of this era; two are engraved here. The lady has her hair arranged in square plaits at the sides of the head, similar to Queen Philippa's; a band, ornamented with jewels, encircles the forehead; her tight-fitting gown is plain and unornamented, hanging in folds over the feet; long streamers fall from the upper part of the arm to the ankles, and the hands are placed in *pockets*, which now begin to appear in ladies' dresses, and into which they are most generally thrust, in the manner that a modern French girl places hers in the pockets of her apron. The male figure is exceedingly simple, extravagant in nought but buttons. Indeed, that this is the most beautiful of the various dresses worn in England has long been my opinion; and if we omit the ugly streamers from the lady's costume, it must be granted that both figures, for elegant simplicity, could not be exceeded by anything of classic times.

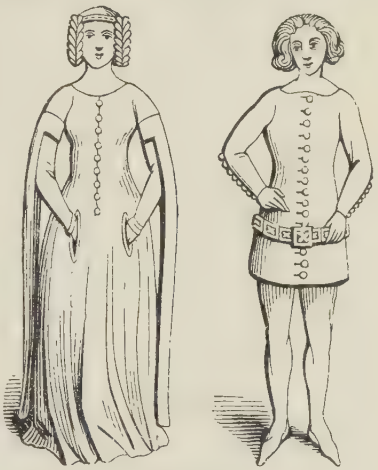

Fig. 89.

There is a very curious figure engraved in Hope's "Costume of the Ancients," copied from Caylus, vol. vi., and

delineating the ancient Etruscan attire, which is here given to show its extraordinary similarity to that now under consideration: the rows of buttons down the tight tunic, the girdle round the hips, the close-fitting attire of the legs, all but the sleeves, are nearly identical, and again confirm the old adage of "nothing new under the sun;" a phrase that may well apply to the changes of fashion.[1]

Fig. 90.

A long mantle was occasionally worn over this dress, and was fastened on the right shoulder by two or more buttons, or ornamental clasps; it completely enveloped the wearer, hanging to his feet; its border was cut into the shape of leaves, a fashion very common at this time, and which has before been alluded to. This mantle was generally allowed to hang over the breast loosely pendent, and was thrown back over the left shoulder. It may be seen worn both ways on the figures upon Edward's tomb.

Geoffroi de la Tour Landry, in his curious treatise, tells many edifying stories to his daughters of the folly of new fashions. He relates how a young knight made choice of the plainest of two ladies, because she looked freshest and healthiest, being warmly clothed for the winter, the time at which he visited them, while the more beautiful sister chilled herself in a fashionable cote-hardie, and so lost her husband. The following extract will afford a fair example of the curious style of argument adopted by the good old knight, whilst it speaks of the fashion of furring the garments as being peculiarly English:

"Fair daughters, I pray you that ye be not the first to take new shapes and guises of array of women of strange countries; as I will tell you, there was a debate between a baroness that dwelt in Guienne, and another lord that was

[1] This will be evident throughout this work.

a wise knight and a shrewd: the baroness said unto him, 'Cousin, I come out of Brittany, and there I have seen my cousin, your wife, but she is not arrayed like ladies of this country of Guienne be, nor of divers other places here about; for her hoods, tails, and sleeves are not furred enough, after the shape that is in fashion now.' And the knight answered, 'Since she is not arrayed in your guise, and that you think her array and her fur too little, and blame me for it, you shall have no more cause to blame me, for I will array her as nobly as any of you all, and as quaintly;[1] for you have but half your hoods and coats furred with ermine, or minever; and I will do better to her, for I will fur her gowns, collars, sleeves, and coats, the hair outward; thus shall she be better furred than other ladies and gentlewomen. I will see that she is arrayed after the state of the good women and worshipful of France, not of them of this country that are evil women, and companions to Englishmen, and other men of war, for they were the first that brought up this fashion that you use of great purfiles and slit coats, for I have remembrance of that time and I saw it. And to take array that such women bring up first I hold as folly; and as to my wife she shall not; but the princesses and ladies of England have taken up the said state and guise, and they may well hold it, if they like; but I have heard say that ladies and gentlewomen should sooner take the guise after good women than after evil.'"

It must not be imagined that our knight is averse to fair clothing at proper times, as he relates the punishment of a lady because she "had good clothes," and "would not do on her good clothes on the holidays nor on the Sundays for the worship of our Lord;" though he tells of a sister of St. Bernard that visited him "well arrayed with rich clothing, and rich attired with pearls and precious stones," whom he rigidly admonished for "such pomp and pride to adorn such a carrion as is your body;" and the Saint asks, "Why think you not of the poor people that die for hunger and cold? for the sixth part of your gay array forty persons might be clothed, refreshed, and kept from the cold."

[1] Curiously.

Concerning the punishment for head-dressing and painting, he relates the story of a knight, whose wife dying, and his love for her continuing, he asked his brother, a hermit, to learn how she fared in the other world. "And the angel showed him the pain and torment that she was made to suffer and endure, and the cause why; he saw perfectly; how a devil held her by the tresses of the hair of her head, like as a lion holdeth his prey, in such wise as she might not move; and the same devil thrust in her brows, temples, and forehead hot burning awls and needles into the brain; and the poor woman cried every time that he thrust in awl or needle. And the hermit asked the angel why the fiend made her suffer that pain. And the angel said because she had, when she was alive, plucked the hair from her brows and forehead, to make herself the fairer to please the world; wherefore in every hole from whence her hair had been plucked out, once every day the devil thrusts in a burning awl or needle into the brain. And after that another devil came with great, sharp, foul, hideous teeth and claws; and enflamed her face with burning pitch, oil, tar, grease, and boiling lead; and dealt so horribly with her that the hermit trembled, and was almost out of his wits for fear. And the angel comforted him, and told him not to be afraid, for she had well deserved the pain, and more; and the hermit asked why. And the angel answered, because when she was alive she adorned and painted her visage to please the sight of the world."

An excellent description of the costume of a lady in the middle of the fourteenth century occurs in the romance of "Sir Degrevant," edited by Mr. Halliwell for the Camden Society. The lady is an earl's daughter, who is described as elaborately dressed in a velvet gown, covered with pearl fretwork; in the centre of each square sapphires were set, and the gown was furred with ermine. Rows of enamelled buttons decorated it. A gold girdle encircled her waist. The hair was held on high with a coronal of gold, with rich bosses on each side of it, and a pointed frontal of pearls. In a future page engravings are given of head-dresses which fully answer to this gorgeous description.

The romances of the Middle Ages are fertile sources for a true description of the costume of the day, and are often

very curious, although frequently brief and casual. In Weber's collection of Early Metrical Romances, the dress of an empress is thus described. It should be premised that the authors of those days, like the artists; clothed and described the personages in their narratives precisely as if they lived in their own time.[1] The lady is the Empress of Rome; and, in a fit of disappointment,

> "Than the emperice wex wroth;
> Sche tar hire her and ek here cloth.
> Here kirtel, here pilche of ermine,[2]
> Here keuerchefs of silk, here smok o line.[3]
> Al togidere, with both fest
> Sche to-rent binethen here brest.
> With both honden here yaulew here,
> Out of the tresses sche hit tere."
>
> *The Seven Sages.*

Yellow hair was at this time esteemed a beauty, and saffron was used by the ladies to dye it of a colour esteemed "odious" by modern ladies. Queen Elizabeth long afterwards made yellow hair fashionable, as hers was of the same tint. In the romance of "King Alisaunder," we are told of Queen Olimpias:

> "Hire yolowe heir was faire atyred,
> With riche strynges of gold wyred,
> And wryen hire abouten al,
> To hire gentil myddel smal."

To see this sight we are told,

> "Neptanabus in theo way stod
> With pollid hed, and of his hood."

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[1] Adam Davie, a poet of the fourteenth century, cited by Mr. Warton, represents Pilate as challenging our Lord to single combat; and in Pierce Plowman's "Vision" (edit. 1550, fol. 98), the person who pierced our Saviour's side is described as *a knight who came forth and jousted with Jesus*. See the preface to Way and Ellis's "Fabliaux of the Twelfth and Thirteenth Centuries." The Cottonian MS. Domitian A xvii., a devotional volume originally belonging to Richard II., has upon its first page a curious pictured version of Old Testament history of a similar kind. The subject is David slaying Goliath. Both combatants are represented within a wooden railing as at a tournament. King Saul, accompanied by his warder and attendants, is in a pavilion above; a group of spectators resting on the railings around, and remarking on the event, as they would at a judicial duel of Richard's own era in Smithfield.

[2] A cloak or mantle lined with fur. [3] Linen.

which illustrates the fashion of cutting the hair, and throwing the hood upon the shoulders, as we have already engraved examples. The costly nature of the robes occasionally worn may be gathered from the following lines of "Ipomydon:"

> "Ipomydon and Tholomew
> Robys had on and mantillis new
> Off the richest that myght bee;
> There was (none) suche in that contrè:
> For many was the ryche stone
> That the mantillis was uppon."

The minute truthfulness of these descriptions may be seen by another extract, where Ipomydon loosens the mantle by drawing the string through the jewelled clasp, of which we have engraved some examples:

> "And drew a lace of sylke full clere:
> Adowne than felle hys mantylle by."

In "The Adventures of Arthur at the Tarnewathelan," a romance of the fourteenth century, edited by Mr. Robson for the Camden Society series, the costume of the queen is described as consisting of a shining (or silken) gown trimmed with gay ribbons, with a blue hood, decorated with precious stones, and a short cloak because she was on horseback. She is described as riding a white palfrey whose housings were of silk.

The sovereign himself is thus described in another stanza:

> "Monli in his mantille he sate atte his mete,
> With palle puret in poon[1] was prudliche pighte,[2]
> Trowlt with trulufes and tranest be-tuene,[3]
> The tassellus were of topeus, that was ther-to tighte."

At this feast appears a lady leading a knight. She

[1] Fine cloth furred, and spread out like a peacock's tail: from *paon*, Fr.

[2] Arrayed.

[3] Ornamented with true-loves, and knots between. A curious confirmation of this method of decorating the dress of royalty is noticed by Mr. Robson in his notes: "When the corpse of Edward I. was discovered, on opening his tomb in 1774, his stole of rich white tissue was found studded with gilt quatre-foils in filigree-work, and embroidered with pearls in the shape of what are called true-lovers' knots."

wears a gown of grass-green; her girdle is of white cloth embroidered with birds, enriched with golden studs, and fastened by a buckle. Her hair is braided with gold wire and coloured ribbons set with jewels, her kerchief being secured by rich pins or bodkins. The knight wears an emblazoned surcoat upon which his coat-armour is displayed; he also has a coat-of-mail of bright steel studded with gilt stars; and a bascinet with a gold border, above which is his crest; on his shoulder a silver shield with his arms; and an anelace. His gloves and his jambeson gleamed with ornament, and we find in illuminations of this era the armour covered with bright-red spots. The leg-pieces of his armour, and the 'poleyns' or armour for the feet, are also described as 'powdered,' or sprinkled with some similar decoration. The description ends by adding a lance, with its fanon, or banner, attached to the knight's accoutrements. In another portion of the poem we are told:

> "Theune Syr Gauan the gode was graythet [1] in grene,
> With his griffuns of gold engrelet [2] fulle gay,
> Trowlt with trulofes, and tranest be-twene."

From which it appears that green was a favourite colour for the surcoat of knights and the gowns of ladies at this time. In "the Avowynge of King Arthur, Sir Gauan, Sir Kaye, and Sir Bawdewyn of Britain," also to be found in the same volume, we are told the knights wore

> "Gay gownus of grene,
> To hold thayre armur clene,
> And were [3] hitte fro the wete."

For specimens of the costume of the middle classes and merchantmen during this period, I may refer to the brasses in St. Margaret's church, Lynn, engraved by Cotman, and which are the finest and most elaborate in the kingdom. They represent Adam de Walsokne and Margaret his wife, 1349; Robert Braunch and his two wives, 1364; and Robert Attelath, 1376. The ladies' dresses, as seen beneath the surcoat, are particularly splendid, being covered with embroidery of the richest description; in

[1] Arrayed. [2] Interspersed. [3] Protect.

shape they are precisely similar to those worn by the group of courtiers on page 110. Many other examples may be found in Cotman, Stothard, Hollis, and Waller's works on Monumental Effigies and Brasses.

We find a curious and interesting picture of the costume of a shepherd on holiday occasions, in the fourteenth century, in a "Tale of King Edward and the Shepherd," published in Hartshorne's "Metrical Tales:"

"On morow, when he shuld to court goo,
In russet clothyng he tyret hym tho,[1]
In kyrtil and in surstbye,[2]
And a blak furred hode
That wel fast to his cheke stode,
The typet myght not wrye.[3]
The mytans clutt for gate he nozt,
The slyng euen ys not out of his thozt,
Wherwith he wrouzt maystre.[4]

To attempt to narrate all the varieties of costume introduced during the reign of Richard II., in the space allotted here, is an evident impossibility. The freaks of ever-changing fashion were as varied as the whim and extravagance of the many courtiers who thronged the palace of the king—himself the greatest fop.[5]

His effigy, and that of his queen, Anne of Bohemia, in Westminster Abbey, are remarkable for the costly splendour of their habiliments, and the evident accuracy of the portraiture. The king's hair, which is ample and flowing, is confined round the temples by a narrow band; his moustachios and beard are trimmed close, except two small and pendent tufts that hang from each side of the chin. The queen's hair is confined by a band round the head, but is allowed to flow down the back in great profusion. The exceeding splendour of the dresses is, however, the most remarkable point for consideration. They are embroidered all over with the royal badges and devices,

[1] He dressed him then.

[2] This word was probably *courtpye*, a short outer garment or mantle.

[3] His hood was so well secured that the tippet could not go awry.

[4] His mittens, and the sling, in the use of which he was famous, he also carried with him.

[5] King Richard's expense in dress was very extraordinary. Holinshed says, "he had one cote, which he caused to be made for him of gold and stone, valued at 30,000 marks;" a mark was 13*s.* 4*d.*

and decorated with rich and elaborate borders. The letters R and A together, his badges of the white hart crowned and chained, the sun emerging from a cloud, and the broom-plant,[1] cover the entire dress. His queen's, still more costly and elaborate, is decorated with her badges of the ostrich, the interlaced band or knot, and the R—A joined by a band or chain and regally crowned. They are much the finest examples we possess of the fashion of embroidering the dress with heraldic insignia.[2] When the tomb was opened in 1871 no remains of any cloth or other fabric were found and it was evident that the remains themselves had been disturbed at some period. A pair of leather riding gloves was found in the tomb, and they are figured in "Archæologia," xlv., where also is the full account of the examination on that occasion.

The famous portrait of Richard II., in Westminster Abbey, is another fine example of the usual dress of a monarch, who, with his courtiers, seems to have set no bounds to extravagance in clothing. His dalmatic in this picture is embroidered all over with roses and the letter R; his robe is lined with ermine, having a deep collar of the same material covering the shoulders, and is fastened round the neck by a band and clasp of the most costly jewelled ornaments. His shoes (like those upon the effigy) are also richly embroidered and set with stones; and his crown, sceptre, and orb, are very elegant and splendid.

There is also an engraving, by Hollar, from a picture at Wilton, of this monarch, in a different but equally gorgeous costume: a beautiful coloured plate from this picture is given in Shaw's "Dresses and Decorations." It has also been published by the Arundel Society.

The fashion of embroidering the dress with heraldic devices, family badges, or initial letters of the name, and mottoes used by the wearer, became common during this

[1] Or *planta genista*, a sprig of which was always worn in the cap of the great ancestor of the family, Geoffroy le Bel; from which circumstance is said to be derived its name of Plantagenet.

[2] We are indebted to the late Mr. Hollis, who has delineated these figures in his "Monumental Effigies," for their reappearance. The patterns were concealed by the dirt of ages, having been executed in delicate dotted indentations, and their existence doubted, or positively denied, till his patience and perseverance again brought them to light.

period, and originated in Italy.[1] The edges were also cut into various shapes, of leaves, etc., and richly decorated with elaborate workmanship, being frequently set with precious stones. The servants of the nobility were also sumptuously attired, and a universal extravagance in dress reigned throughout the nation; "every man," says Harding, in his chronicle, "desiring to surpass his fellows in costly clothing of silk, satin, or damask;" and with the universal feeling that seems to pervade ancient and modern dandyism, never troubling themselves about the payment for these articles of extravagance. Harding adds, that

> "Cut worke was great, bothe in court and tounes
> Bothe in mens hoddes, and also in their gounes
> Broudur and furres, & goldsmith werke ay newe
> In many a wyse, eche day they dyd renewe;"

and that no array so rich, costly, and precious, was known in the English nation either before or since.

Fig. 91.

The fashion of cutting the edges of the garments into the shape of leaves, and other ornaments, originally invented on the Continent, may be clearly seen in some of the plates to Montfaucon's "Antiquités de la Monarchie Française." A striking example is here given, in the full-length of Louis d'Anjou, King of Jerusalem and Sicily, copied from a MS. of the fourteenth century, in the Royal Library at Paris, containing the laws of the Order of The St. Esprit, founded by him. The long pendent to his hood is very clearly shown, as well as the rows of leaves that edge his hood and surcoat, and run entirely down each side of the pendent which hangs from his shoulder. The precise similarity of this dress with the English one of the same period may be accounted for by our close connection with the Continent, and the eagerness with which foreign fashions were adopted, if they were in any degree quaint or extravagant.

[1] See Walpole's "Anecdotes of Painting."

The reader of English history, during this troublesome period, might imagine that the heroes of chivalry, the knights and warriors of the age, those models of courtesy and bravery, who frequently, upon the battle-field,

> "Lay down to rest with corslet laced,
> Pillowed on buckler, cold and hard,"

would at court be exceptions to the general love of effeminate finery. It was really quite the reverse. The hero, leaving the scene of war, or the lists of the tournament, arrayed himself with a softness and luxuriance so perfectly feminine, that the declaration of the satirists of the age,—that it really was difficult, if not impossible, to distinguish the sexes if the face was turned aside,—becomes strictly true. For proof, take the annexed illustration, copied from one of the most extraordinary and valuable manuscripts in our National Collection. It represents a knight and a gentleman in civil costume, and is the first illumination in the volume marked No. 1319 of the Harleian Collection, a metrical history, in French, of the adventures of Richard II., from the period of his last expedition into Ireland, to his death in 1399; and was "composed by a French gentleman of mark, who was in the suite of the said king," and who prevailed on a noble knight of his acquaintance to leave France, and join Richard in his wars. The illumination represents the author of the work addressing this knight and proposing the journey. The amplitude and splendour of the dresses, with their sleeves reaching to the ground,

Fig. 92.

and ornamented at the edges by being cut into leaves, and other patterns, will at once be noticed.[1]

It must not be imagined that long, wide, and flowing gowns, were the only dresses of the fashionables of the period. They were sometimes worn in the opposite extreme, and so short that they did not reach the hips; a fashion loudly complained of as indelicate by the clerical satirists of the times, who, indeed, found much that they might reasonably object to. The figure to the right, in the engraving here given, will display this fashion, which looks sufficiently absurd in conjunction with the wide sleeve of this article of apparel. The three figures in the original manuscript are believed to represent the uncles of Richard II., the Dukes of Lancaster, York, and Gloucester.[2] It has been carefully traced from the original illumination, and placed on the wood-block from that tracing, that no possible change

Fig. 93.

[1] The whole of the illuminations in this beautiful and valuable historic manuscript, the work of an eye-witness of the extraordinary events in our history immortalized by Shakespeare, are by far the finest authority for the costume of this period, and for Shakespeare's drama. With such accuracy are they executed, that the various personages of the narrative may always be traced by feature, as well as by dress; and from these miniatures the portraits of the Earl of Northumberland, and others, have been enlarged for Harding's "Shakespeare Portraits." An instance of their minute accuracy may be mentioned. Bolingbroke is depicted in a black dress and silvered armour. He was in mourning at this period for the death of his father. The whole series, sixteen in number, have been beautifully engraved in the twentieth volume of the "Archæologia," where the poem (to which all our historians have been greatly indebted) is printed entire, with a prose translation.

[2] The MS. is among the Royal Collection, marked 20, B 6; and is a copy of a letter on the subject of a peace between France and England, written by an aged monk at Paris, and presented by him to Richard, who is depicted as seated on his throne, and receiving the book from the monk, surrounded by the officers of his court and his nobles.

of form, however slight, might take place, and warrant a supposition that the extravagance of dress here delineated was in any way caricatured. The hair of these noblemen is bound by jewelled circlets round the forehead; one carries a hat similar to that worn by the central figure. The spreading dark cuff of the sleeve is a peculiarity of this age, as are also the enormously long toes, which became so fashionable, and were termed *crackowes;* being so named, says Mr. Planché, from the city of Cracow; Poland and Bohemia having been incorporated by John, the grandfather of Richard's queen, and the fashion probably imported from thence. They were also called "Poleyns" for a similar reason, as explained by "the continuator of Nangis," and quoted by Mr. Hewitt, "Ancient Armour," ii. 188. The fashion was an enduring one as it lasted into Richard III.'s reign. Royal MS. 15 E. IV., executed about 1483, shows Richard, Duke of Gloucester, and others, with similar shoes worn with a clog, see that reign. Brandt's "Stultifera Navis," first published in 1494 and Pinson's edition of Barclay's English version of the same book, published in 1509, show a late example of this same fashion in the cut of a young man about to enter a church with his hawk on his fist, and shod with *poleyns* mounted on clogs. They are compared to "devil's claws" by a writer (quoted by Camden), who adds that they were fastened to the knees with chains of gold and silver. But one representation of crackowes thus fastened has been recorded, and in that instance they are secured to the girdle. Smith, in his "Ancient Costume of England," has noticed a full-length portrait of James I. of Scotland, preserved in the castle of Kielberg, near Tubingen, in Swabia, the seat of the family of Von Lytrams, whose shoe-toes are thus fastened; but the chain and ornamental loop hanging round the left leg of one of the figures in the group on the previous page *may* be one of these fastenings through which the toes were drawn.[1] Still the fashion of thus securing the toes and enabling the wearers to walk without confusion, is well authenticated by contemporary narrators of this inconvenient absurdity.

In the armoury of Lord Londesborough is a jambe and

[1] It is a gilt *chain*, but being on the left leg only, may be meant for the Garter.

solleret of this era, a singularly curious and probably unique illustration of the fashion as carried out in war-caparison. The long toe of the solleret is furnished with a ring, to allow a chain to be fastened to it, which may be secured to another ring in the centre of the knee-cap. By his Lordship's permission it has been engraved for these pages: no similar example of this curious fashion has been met with, which renders it the more valuable.[1] The flexible plates of the instep, and the fragments of chain-mail at the back of the leg, are worthy of observation.

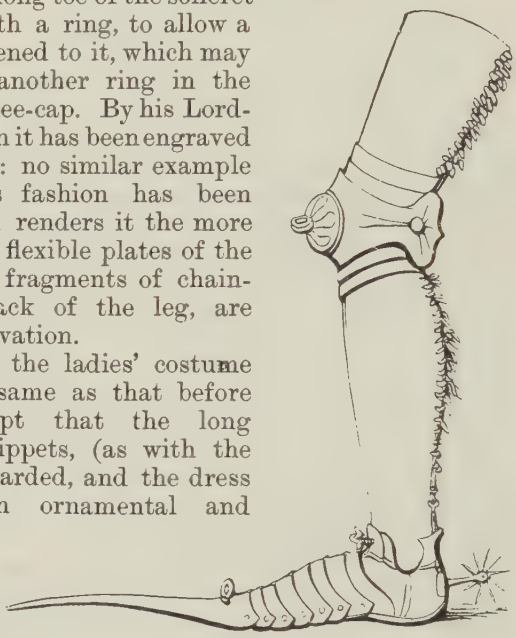

Fig. 94.

The *shape* of the ladies' costume continued the same as that before described, except that the long streamers, or tippets, (as with the men,) were discarded, and the dress elaborated with ornamental and heraldic devices, and frequently parti-coloured.

Chaucer,[2]—the Shakspeare of the Middle Ages,—has, in his immortal "Canterbury Tales," given us

[1] In the effigy of a knight in Norbury Church of a later date (about Edward IV.), the figure though wearing only moderately long scale sollerets, has on each knee-cap a sort of rose ornament like that in the cut, but the *projecting loop* is wanting and a hole remains in the centre, in which apparently was fixed either a loop or some ornament. It is a very uncommon instance of ornament is such a place.

[2] The edition which has been selected for the quotations given in this work, is that known as the Aldine edition, and is edited by Richard Morris, LL.D., 1866.

For interesting illustrations of the costume of the various pilgrims, the reader should consult Cassell's "English Literature," edited by H. Morley, in which are given many of the figures from the Ellesmere MS. The cuts for them were lent by the Chaucer Society, who have published the splendid six text edition by Mr. Furnivall. The latter work is of course less easily obtainable than the former.

the best information connected with the costume of the different grades in English society during this reign, and which may be thus condensed:—

The young squire was dressed in a short gown with sleeves long and wide, embroidered all over with white and red flowers, and his hair was as carefully curled as if each lock had been laid in a press. The yeoman was clad in a coat and hood of green, with a horn slung across his shoulders by a green baldrick, like a good forester. Under his belt was fixed a sheaf of arrows, tipped with peacocks' feathers; a sword and buckler on one side, and a "gay dagger" on the other. In one hand he bore a bow, and upon his arm a gay bracer; while a silver figure of St. Christopher, his patron saint, ornamented his breast. The merchant had a forked beard, and was arrayed in a parti-coloured or motley dress; he wore a hat of Flanders beaver, and his shoes were "clasped fair and fetously." The frankelein, or country gentleman, is described as wearing at his girdle an anelace and gipciere.[1] The haberdasher, carpenter, weaver, dyer, and tapestry-worker, were clothed in the livery of their various companies; their pouches, girdles, and knives, wrought with silver, and "not with brass." The shipman was habited in a gown of "falding," or coarse cloth, reaching to the knee; a dagger hung under his arm by a lace passing round his neck. The poor ploughman wore a simple tabard, a jacket or sleeveless coat. The miller had a beard as broad as a spade, and wore a white coat and blue hood, with a sword and buckler by his side. The reeve or steward had his beard close shaved, and his hair cut close round the ears, and at the top of his head, like a priest; and he wore a long surcoat of "perse," a sky-coloured or bluish-grey cloth, which was tucked like a friar's gown about him, and carried a rusty blade by his side.

[1] Or a dagger and purse, then usually worn by all but the lower classes of the community, and of which a good specimen is engraved in fig. 86 from the Loutterell Psalter. There are good examples of this fashion in the effigies of Sir Roger Hillary in the "Arch. Jour." and in numerous foreign instances. The term *cutpurse* was originally invented to distinguish the *chevaliers d'industrie* of the Middle Ages, who, by severing the thongs that held these purses to the girdle, easily made themselves masters of the property therein contained.

Of the ladies, we may notice the wife of Bath, whose costume may be taken as a good example of that of the other classes of the commonalty. She wore kerchiefs on her head of fine cloth upon Sundays, that "weighed ten pound;" scarlet hose, with moist new shoes. Her travelling dress was a wimple, a hat as broad as a buckler or target, and a mantle. In the course of the tales many other illustrations of costume occur; and that of the carpenter's wife in the Miller's Tale may be cited as an instance. She wore a girdle "barred all of silk," a white "barme-cloth" or apron, full of gores, or formed perhaps of patchwork. The collar of her shift was embroidered before and behind with black silk, and fastened by a brooch as big as the boss of a buckler. Upon her head she wore a white "volupere," or cap tied with tapes, and a broad silk fillet round her head. At her girdle hung a leather purse ornamented with metal buttons and silk tassels; her shoes were laced high upon her legs.

Fig. 95.

The Parson's Tale contains some severe allusions to the fashions in general, and details much information in the illustration of their peculiarities, with the reasons for condemning them held by the soberer kind of people.

The ecclesiastical costume is chiefly remarkable for an increase of splendour. The vestments of the clergy were richly embroidered with figures or flowers, and other ornaments of the most elaborate workmanship, and the borders sometimes were set with precious stones; while upon the enrichment of the mitres and crosiers of the clerical dignitaries the art of the goldsmith and jeweller was exhausted in exquisite inventions. The effigy of John de Sheppey, Bishop of Rochester, who was consecrated to the see in 1353, and

died 1360,[1] is a fine example of the clerical splendour of the period. He wears a mitre elaborately wrought and set with jewels. The collar, or apparel of the amice, is richly wrought, and stands up freely round the neck; the cope has a pattern all over it. The dalmatic is covered with rich florid embroidery. The alb is also embroidered in front with a species of flower arranged like an X, and which may be supposed to represent a Greek cross. His gloves are richly embroidered and jewelled on the back—a mark of high dignity in church and state; and he carries over his left arm the maniple, a narrow strip of embroidered cloth, which originally was a napkin used for wiping any impurities from the sacramental cup, but which took this form at a very early period; it may be seen in the hand of Stigand, Archbishop of Canterbury, in the cut of the coronation of Harold, engraved at p. 65 of this volume. He bears a richly decorated crosier (the head is broken off in the original); the staff of which is enswathed with linen. His shoes are also embroidered, and the bands that ornament them are intended to represent the thongs of the ancient sandals that gave place to them.

Fig. 96.

The two figures of ecclesiastics, copied from Cotman's series of brasses, are good illustrations of ordinary clerical costume. The first figure is in the church of the Hospital of St. Cross, near Winchester, and represents John de Campden, the grand vicar and confidential friend of the great Wykeham, and

[1] Engraved in the thirty-fifth volume of the "Archælogia," with an account of its discovery.

who was appointed master of the hospital in 1382. He wears the cassock, almuce, and cope. The effigy of Richard Thaseburgh, who died in 1387, in Heylesdon Church, Norfolk, is a good example of a priest fully habited for the altar. He wears a chasuble, above which is the rich collar of the amice, beneath it appears the ends of the stole. The alb is decorated in the front, and an embroidered maniple is upon the left arm.

I must again refer to "the honour of the English tongue," Chaucer, for much that is curious in the way of information upon clerical dress. The Monk, in the "Canterbury Pilgrimage," is luxuriously habited; among other expensive articles, are noticed—

> "... his sleves purfiled atte hond
> With grys, and that the fynest of a lond.[1]
> And for to festne his hood undur his chyn
> He hadde of gold y-wrought a curious pyn."

The parish clerk, Absolon, in the Miller's Tale, is richly dressed in red hose, a sky-blue kirtle ornamented with points, or tags, and over all a white surplice, "with windows carven on his shoes;" that is, they were cut or embroidered like gothic windows, a fashion previously treated of, and of which a curious example is given in the illustrations to our Glossary. The ploughman rails at the clergy in unmeasured terms for their almost regal luxuriance, declaring that they ride high horses

> "In glitterande gold of great array
> I painted and portred all in pride
> No common knight may go so gay
> Chaunge of clothing every day
> With golden girdles great and small."

Many of them, he says, have more than a couple of mitres, ornamented with pearls like the head of a queen; and pas-

[1] Garments thus "purfiled," or bordered with costly furs, as "gris," miniver, or ermine, were in great request among the wealthy clergy, who were restrained by clerical ordinances from an imitation of the fashionable freaks and follies of the times, and of which restraint it became necessary frequently to remind them. They therefore indulged themselves in the luxury of the most expensive furs and finest cloth for their ordinary costume, while their official dresses allowed of the most costly and ornamental materials, which were unsparingly adopted.

toral staffs of gold set with jewels, as heavy as if made of lead:

"They ben so rooted in richesses
That Christes povert is foryet
* * * * *
Some wearen mitre and ring,
With double worsted well ydight
With royall meat, and rich drinke
And rideth on a courser as a knight
With hauke and with houns eke
With brooches or ouches on his hood."

And he speaks of the monks, when out of the church, joining in dances and sports, dressed in gowns of scarlet or green, shaped after the newest fashion, and cut into ornaments at the edges like those of the laity; and even appearing with

"Bucklers brode and sweardes long
Baudrike, with baselardes kene
Soche toles about her neck they hong;"

and, like the foppish laity, they have "long pikes on their shoon."

Piers Plowman is equally loud in his complaint of their pride. Contrasting them with the saints, he says, "some of them, instead of baselards (the ornamental daggers worn by gentlemen at their girdles) and brooches, have a rosary in their hands and a book under their arm; but Sir John and Sir Jeffery [1] hath a girdle of silver, and a baselard decorated with gilt studs." A little afterwards, speaking of Antichrist, he says, "with him came above a hundred proud priests, habited in paltocks (a short jacket appropriated to the laity), with peaked shoes, and large knives or daggers." [2] The common friars, who could not dress so

[1] It was usual to call a priest *Sir* long after this period. Instances occur in Shakespeare's plays, in the names *Sir* Hugh Evans, *Sir* Oliver Martext, etc.

[2] In an earlier poem on the evil times of Edward II., preserved in the Auchinleck MSS., in the Advocates' Library, Edinburgh, and published in Wright's "Political Songs," the clergy are loudly complained of, because

"And thise abbotes and priours don agein here rihtes;
Hii riden wid hauk and hound, and countrefeten Knightes;"

showily, wore theirs very snug and trimly, and "a great cherl" of that fraternity is described in a cope made of double worsted, that covered him well to his heels, and a white kirtle neatly sewed.

In a sumptuary law of the 37th of Edward III., the dignified clergy, who require the indulgence, are allowed to wear such furs as are best suited to their constitutions: others of the clergy, who have yearly incomes exceeding two hundred marks, are entitled to the same privileges with the knights of the same estate; and those of inferior degree are allowed to rank with the esquires possessed of one hundred pounds yearly income. But knights were restricted, by the same laws, from wearing expensive furs, or having any parts of their garments embroidered and decorated with jewellery; while the esquires are restricted to a certain inexpensive cloth: "they shall not wear any cloth of gold, of silk, or of silver; nor any sort of embroidered garment; nor any ring, buckle, ouch, ribband, or girdle. No part of their apparel to be decorated with gold or silver: nor are they to wear any ornaments of precious stones, or furs of any kind." These regulations became so thoroughly neglected in the following reign, that Henry the Fourth found it necessary to revive and remodel them soon after he came to the throne, as will be narrated in its proper place.

leaving "wantoune priestes" to attend each parish, who

"bi nihte,
Hii gon wid swerd and bokeler as men that wolde fihte."

And we are told:

"This is theih penaunce that monckes don for ure lordes love:
Hii weren sockes in here shon, and felted botes above;
He hath forsake for Godes love bothe hunger and cold;
But if he have hod and cappe fured, he nis noht i-told in covent." *

In the "Abingdon Chronicle," edited by Halliwell, it is said that—"A.D. 1297. The rectors of churches, and other clerics, when they rode through the country, wore garments of different colours (*induebantur vestibus stragulatis*), that they might not be recognized by passers-by, and thus be enabled to travel in security wherever they wished." It appears that these *vestes stragulatæ* distinguished the laity from the clergy, who were at this time put out of the protection of the law.

* *But if;* unless. *He nis noht i-told;* he is not esteemed.

Various orders of monks were now established in England. The chief were the Benedictines, the earliest introduced into our island, having been probably brought in by St. Augustine, but first generally established in the tenth century by St. Dunstan. In 1128 the Cistercians or Bernardines were introduced, and in 1180 the Carthusians: in the thirteenth century a formidable rival to the regularly-established monks appeared in the new religious order of Mendicant Friars. The Dominicans, or Black Friars (also known as Preaching Friars), and the Franciscans or Grey Friars (also called Cordeliers), were established by the Pope's authority in 1216 and 1223. Of many other orders which soon sprang up in imitation of these, all were eventually suppressed except two—the Carmelites, or White Friars, and the Augustines, also known, as well as the Franciscans, by the name of Grey Friars, from the colour of their cloaks. For the costume of these popular religious orders we must refer the reader to the plates in the last splendid edition of Dugdale's "Monasticon." [1]

The Augustine Friar, who is described in the Creed of Piers Plowman as denouncing the pride of the Franciscans, says

> "That in cotinge of his cope/is more cloth y-folden
> Than was in Fraunceis froc/whan he hem first made.
> And yet under that cope/a cote hathe he furred,
> With foyns, or with fichewes/other fyn bevere
> And that is cutted to the kne/& queyntly y-botend,
> Lest any spiritual man/aspie that gyle.
> Fraunces bad his bretherne/barfot to wenden
> Nou han they buclede schone/for blenyng of her heles,
> And hosen in harde weder/y-hamled by the ancle."

In the romance of "St. Graal" (Royal MSS. 14, E. 3), executed in the 14th century, we have this representation of one of these preaching friars in his rude portable pulpit. From the contrast afforded by their mendicancy, and enthusiasm in teaching, to the pride and riches of the higher clergy, and their constant mixing with the people, they became excessively popular. The preacher in the cut has a crowded and attentive audience (though one lady seems inclined to nap); the costume of the entire group (who are

[1] See also "Scenes from the Middle Ages," by Rev. E. L. Cutts, 1872.

all seated, after a primitive fashion, on the bare ground) is worthy of note, and may be received as a fair picture of the commonalty of this period, whose fancy was confined to the head-dress.

Fig. 97.

The figures here engraved are copied from a curious little bronze, strongly gilt, now in the possession of Lord Londesborough, and which was first engraved in the "Gentleman's Magazine" for 1833, accompanied with a description, by A. J. Kempe, F.S.A.; this gentleman was author of the letterpress to "Stothard's Monumental Effigies," and his intimate knowledge in these matters enabled him to well authenticate dates; and he considered this relic might safely be attributed to the early part of the twelfth century. It was discovered in the Temple Church, and had originally formed a portion of a pyx, or small shrine, in

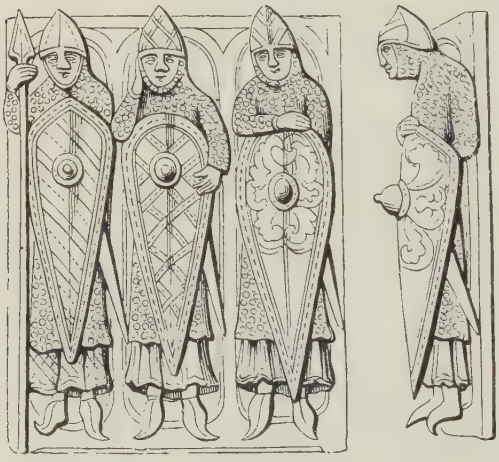

Fig. 98.

which the consecrated host was kept. It represents the soldiers watching the body of our Lord, who was, in mystical form, supposed to be enshrined in the pyx. They wear skull-caps of the Phrygian form, with the nasal like those in the Bayeux Tapestry, already described: and the mailles or rings of the hauberk appear, as in the armour there, sewn down, perhaps, on a sort of gambeson, but not interlaced. They bear kite-shaped shields, raised to an obtuse angle in the centre, and having large projecting bosses; the third figure is again represented beside the cut in profile, in order to enable the reader more clearly to detect its peculiarities. On two of these shields are some approaches to armorial bearings; the first is marked with four narrow bendlets; the second is fretted, the frets being repeated in front of his helmet, or *chapelle de fer*. All the helmets have the nasal. A long tunic, bordered, and in one instance ornamented with cross-lines, or chequered, appears beneath the tunic. The sword is very broad, and the spear, carried by the first figure, obtuse in the head,—a mark of its antiquity. The shoes are admirable illustrations of that passage of Geoffrey of Malmesbury, where, reprehending the luxury of costume in which the English indulged at the time when Henry I. began his reign, he says: "Then was there flowing hair, and extravagant dress; and then was invented the fashion of shoes with curved points: then the model for young men was to rival women in delicacy of person, to mimic their gait, to walk with loose gesture, half-naked." The curvature of the points of the shoes in the little relic before us, in conformity with the custom censured by Malmesbury, is quite remarkable. One turns up, another down; one to the left, another to the right; and scarcely any two in the same direction.

The home of these military fashions was Normandy; the Bayeux Tapestry delineates them, and fig. 99 on the next page also illustrates the close similarity of appearance presented by the continental knights. It is copied from an illumination in a French MS. of the twelfth century,—a fragment of Horace, preserved in the National Library at Paris (8214). This knight wears the conical helmet, with a ball on its apex; he carries the pointed shield; his hauberk is composed of the overlapping square plates of

steel termed by Meyrick *tegulated* armour, beneath which appears the long tunic. The broad sword is precisely like those worn by the three knights engraved on the preceding page. The Welsh are spoken of in one of Wright's "Political Songs," of reign of Henry III., as wearing the lorica, or shirt of mail.

Fig. 99.

The most interesting military class of the earlier period of the Plantagenets were the Knights Templars, a body of men called into existence by the various pilgrimages undertaken to the Holy Land, and elevated into importance by the crusading mania of Richard I. and other romantic warriors.[1] They were as much the objects of jealousy to their rivals, the more ancient body of Knights Hospitallers,[2] whose more immediate province it was to provide lodgings for poor pilgrims, and attend to their wants, but which eventually became a military order.

[1] Tanner says: "The Knights Templars were instituted A.D. 1118, and were so called from having their first residence in some rooms adjoining to the Temple at Jerusalem. Their business, also, was to guard the roads for the security of pilgrims in the Holy Land; and their rule, that of canons regular of St. Austin; their habit was white, with a red cross on their left shoulder. Their coming into England was probably pretty early in the reign of King Stephen, and their first seat in Holborne." They increased very fast, and in a short time obtained very large possessions. But in less than two hundred years, their wealth and power was thought too great; they were accused of horrid crimes, and thereupon everywhere imprisoned; their estates were seized; their order suppressed by Pope Clement V., A.D. 1309; and totally abolished by the Council of Vienna, A.D. 1312. The superior of this order in England was styled Master of the Temple, and was often summoned to Parliament.

[2] "The first of these orders, the Knights Hospitallers, began, and took its name from an hospital, built at Jerusalem for the use of pilgrims coming to the Holy Land, and dedicated to St. John Baptist; for the first business of these knights was to provide for such pilgrims at that hospital, and to protect them from injuries and insults on the road. They were instituted about A.D. 1092, and were very much favoured by Godfrey of Bulloigne, and his successor, Baldwin, King of Jerusalem. They followed chiefly St. Austin's rule, and wore a black habit with a white cross upon it. They soon came into England, and had a house built for them in London, A.D. 1100; and from a poor and mean begin-

The distinction in dress between a Knight Templar and a Knight Hospitaller consisted in the mantle, which was thrown over the shoulders and hung upon the ground.[1] The Templar's mantle was *white*, with a red cross upon the left shoulder; the Hospitaller's *black*, with a white cross in the same position.[2] Good engravings were etched by Hollar, for Dugdale's "Monasticon," of both these dresses,

Fig. 100.

which are copied above from the last edition of that work.[3]

ning obtained so great wealth, honours, and exemptions, that their superior here in England was the first lay baron, and had a seat among the lords in parliament; and some of their privileges were extended even to their tenants."

[1] In the very curious satire on the monks, entitled "The Order of Fairease," written in the reign of Edward I., and published in Wright's "Political Songs," mention is made of the Hospitallers, "who are very courteous knights, and have very becoming robes, so long that they drag at their feet, and shoes and *chausés* fitting well." Of course this praise is ironical.

[2] In "Archæologia," vol. xxi. pl. 3, is seen the Prior of the Hospitallers temp. Edward IV.; he there wears the cross on the left shoulder. The effigy of Dr. Thomas Tresham, the last prior, who died in 1559, and is buried in Rushton Church, shows him with a cross flory on the breast.

[3] Sir Walter Scott is not to be depended on for accuracy, when he describes the Templar in "Ivanhoe" as wearing a white mantle, upon which is a *black* cross of *eight* points. Such a cross was never worn by

The authority from which these figures are copied is not mentioned; but from the mixture of plate with the chain-mail, they evidently exhibit their costume as worn just previous to their suppression. They are certainly not older than the reign of Edward I.

The only undoubted effigy of a Knight Templar known to exist is the one engraved by Montfaucon, in his "Monuments de la Monarchie Francaise," tom. ii. pl. 36; and which, when that book was published (in 1730), existed in the Church of St. Yved de Braine, near Soissons, in France. It is here copied. The effigy was that of Jean de Dreux, knight of the Order of the Temple, second son of Jean I., Comte de Dreux and de Braine, and Marie de Bourbon. This Templar was living in 1275, but the year of his death is unrecorded. He is entirely unarmed; but he wears the mantle of his order, over the left side of which is the cross, which is of Greek form, the horizontal arms being rather shorter than the perpendicular ones; and it is not at all of the *patée* form, which strengthens the conjecture that Hollar's figures (the only ones we possess) have been copied from later representations, when alterations of the original costume had been adopted with the alterations of worldly prosperity in these commnnities. Jean de Dreux is bearded, and wears the coif or close cap of his order (again differing from Hollar), and a long gown or tunic. This simple costume was the undress of the fraternity, and this figure is of much value for its undoubted delineation of one of these knights; as the cross-legged effigies called Templars are by no means proved to represent knights of the order, including even those in the Temple Church, London. In the

Fig. 101.

either Templar or Hospitaller. The cross they wore originally resembled that on which the Saviour suffered, the lowest of the four arms being the longest. His description of the armour of these early warriors is also far from accurate.

crusade temp. Henry III. the English wore a white cross on their garments, as appears by the two quotations below:—

"Bajulosque crucis crux alba decorans—"
* * * * *

"Candida signa crucis juvenum præstantia pingunt."
WRIGHT'S "*Political Songs*," *Reign of Henry III.*

According to Hoveden, the English in the second crusade wore white crosses.

Mr. Richardson, the sculptor, who restored the Temple Church effigies, has given, in the descriptive portion of his work devoted to there figures, a very good summary of the Templars' costume. He says they wore long beards, and their general dress consisted of a hauberk or tunic of ringed mail, reaching to the knee, with sleeves and gloves; chausses covering the legs and feet, of the same kind of mail; a light sleeveless surcoat, over the hauberk, girded about the waist with a belt; a guige, or transverse belt, passing round the body, over the right shoulder and under the left arm, by which a long or kite-shaped shield was supported; a sword-belt, obliquely round the loins, with a long heavy sword attached; and single-pointed or goad-shaped spurs. Over all, a long white mantle, fastened under the chin, and reaching to the feet, upon which was the cross: on the head was worn a linen coif, and above that a bowl-shaped skull-cap of red cloth, turned up all round. When completely armed, the coif and cap were exchanged for a hood of mail, covering the neck and head, and over that, some one of the variously-formed helmets, or caps of mail or steel, then in use. The parts of their dress peculiar to the order were, the mantle with its cross, the coif, and the cap. Now, none of these peculiarities are visible in the Temple effigies. They have not the beard and mantle similar to that worn by Jean de Dreux, the distinguishing feature of the order, and in which they would most probably have been represented; for in Stothard's "Effigies," those of Sir Roger de Bois and his lady wear the mantle of the order of St. Anthony, to which he belonged. On the right shoulder of each is the circular badge here engraved, bearing what is called the Tau cross, and the letters ANTHON, in the

Fig. 102.

uncial characters. If the cross-legged knights were not Templars, they may still, however, have been Crusaders, in whose ranks appeared the scions of our noblest families; and who may have been thus distinguished upon their tombs; for cross-legged figures are not found before or after the Crusading era. The "crossed legs" in effigies, &c., have been held by some to indicate the possession by those so represented, of judicial and seigneurial powers. Kings are often so represented, as in fig. 84, and an illumination of the coronation of Edward I., Harleian MS., 926.

Fig. 103.

The effigies in the Temple Church, nine in number, are certainly the finest and most interesting collection of monumental figures of this early period possessed by any one church in the kingdom. As works of art they are deeply interesting, from the correct idea they give of the state of sculpture at this early period; the *restorations* made in 1843 should, however, not be forgotten, and they exhibit the military costume as it is said to have been worn at the Crusades, and with the addition then invented to suit the torrid climate in which the "warriors of the cross" fought. Thus we are told, that the surcoat, or tunic without sleeves, worn over the iron armour of the knights, was adopted to veil that defence, as it was apt to heat with the sun to a degree that rendered it inconvenient to the wearer.

"Like a rich armour worn in heat of day that scalds with safety."
Second Part Henry IV.

In vol. vi. of the "Vetusta Monumenta," is figured a portion of the surcoat of William, Earl of Albemarle, who died 1260. It is described as consisting of a coarse lining on which fine linen has been laid, and on this last are worked, with coloured linens (sewn on and embroidered), the heraldic coat of arms. Fig. 103, here engraved, from

one of these effigies, displays this surcoat hanging lower than the ringed hauberk beneath; it had also the advantage of distinguishing different nations by its colour and form when congregated on the battle-plain. The chausses of the knight are also formed with rings set edgewise; which Bohadin, the secretary of Saladin, speaks of as excellent protections from the arrows of their opponents, which, he declares, stuck upon them without injury to the wearer. "I have seen," says he, "not one or two, but nearly ten, sticking upon a soldier." The large shield of the knight is supported by the *guige*, an ornamented strap, passing across the shoulder; a similar one crosses the waist, towards the right side, where the sword hangs. His hands are crossed upon the breast, probably with the same intention that the legs of other effigies of this class are placed in a similar position, to indicate their militant profession of the cross, and are covered by the chain-mail not separated for the fingers; he wears a close cap or helmet of iron, which is sometimes seen in use at this period.[1] The figure is altogether a good illustration of military costume now generally worn.

Fig. 104.

There is a remarkably spirited effigy among this series, here engraved from Mr. Richardson's book, who says, "It is now considered to be that of Gilbert Mareschal, Earl of Pembroke, who died in 1241. It represents a young knight, in ring-mail, with the legs crossed; the hood, which is covered with a coif of mail, seems fastened by a tie, as two ends appear, but no buckle. A strap or fillet runs round the face, through the rings, at intervals. The surcoat is long. No belt appears at the waist, but the folds of the surcoat appear to fall over it. The guige is enriched with small shields. The sword-belt is ornamented with bars

[1] The helmet covers the mouth. The effigy of William Longespee shows the mail coif hood covering the mouth, but it is of uncommon occurrence.—*Hewitt.*

only. The mode of fastening the buckle on the belt is well shown. The shield is long and plain. The sword-hilt is in the form of an escallop-shell. The knight is in the act of drawing the sword from the scabbard. Between the hauberk and surcoat is a plain, thick under-garment, fastened with straps or clasps, which appear under the arms; probably some kind of haqueton. The feet are treading on a winged dragon, which is biting the spur-strap of the left foot." The action of this figure is exceedingly energetic, and it exhibits the first introduction of plate-armour, which eventually superseded the ringed mail, commencing with the small knee-caps, as worn by this knight.[1]

The effigy now believed to be that of William Mareschal the younger, Earl of Pembroke, furnishes us with the ex-

Fig. 105.

Fig. 106.

cellent example in fig. 105 of the way in which the *coif de mailles* was secured on the head, and lapped round the face, being fastened to the left side, near the temple, by a strap and buckle. In Pershore Church, Worcestershire, is a curious effigy, fig. 106, of the same era, which represents the knight, with his lappet unloosed, and reposing on the breast. It is a valuable additional illustration of this peculiar portion of early military costume. The form as-

[1] The Temple effigies were "restored" in 1843, previous to which the right hand was there, but broken off; the left, except the tips of the fingers, was gone as also the sword-hilt, and scabbard below the left hand. The left leg was also off: traces of colour showed that the surcoat and lower part of shield had been gilt, as also the spurs. The scabbard and spur leathers were red, and the ground of the guige blue.

sumed by the coif in covering the iron skull-cap worn under it will also be observed, as well as the band which passes around the forehead, and seems, by the bracing springs at intervals over it, as if intended to keep the iron cap in its proper place. These cuts may help us to understand the more imperfect representations of armed knights in the Bayeux Tapestry; and the omission of such minor details accounts for the apparent impossibility of getting into such tight-fitting dresses of mail.

In the helmets the principal changes would appear to have taken place, their heat and inconvenience being modified in various ways, without exactly rendering the wearer less secure; although the necessity for guarding the face from a sword-cut, now that the nasal was abandoned, led to the perfect envelopment of the head in the barrel-shaped helmet worn during the reign of Richard I. Some few varieties have been selected in the accompanying engraving. No. 1, from an effigy in the Temple Church, shows the hood of chain-mail drawn over and enveloping the head, and which continued in use until the reign of Edward III. No. 2, from the effigy of William Longespée, the natural son of Henry II. by Rosamond de Clifford (the Fair Rosamond of the old writers and ballad-makers), who died in 1226, and is buried in Salisbury Cathedral. His head is in this instance also covered with the hauberk: it takes its shape, probably, from a cylindrical defence for the head worn beneath it, similar to that upon No. 4. "There are authorities of the time of Edward I.," says Meyrick, "to show that this under-cap was of steel." No. 3, from

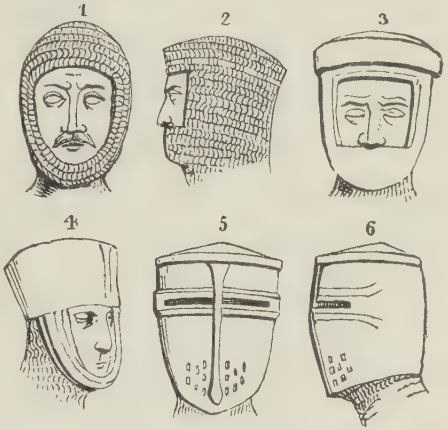

Fig. 107.

an effigy in the Temple Church, gives us the steel helmet, or *chapelle de fer*, like No. 1, entirely covering the mouth and face, except the nose and eyes. No. 4, also from the Temple Church, depicts the helmet upon the figure of Geoffrey de Magnaville: it is a plain round cap of metal, bearing an unlucky resemblance to an inverted saucepan, and secured by a strap or band of iron beneath the chin. Nos. 5 and 6 are two views of the helmet upon a figure of a Knight Crusader in Walkerne Church, Hertfordshire. They are interesting delineations of the barrel-shaped case for the head now invented, having a slit in front for the purpose of enabling the wearer to see, and holes towards the bottom to allow him to breathe in this most inconvenient case of metal; which also has the addition of a face-guard in the centre, passing, for an extra protection, over the visual opening. The effigy of a knight in banded mail in Kirkstead Abbey is another good example of this fashion. None but those who have placed an antique helmet on the head, can form an idea of the hot, confined, and oppressive sensation produced upon the wearer. Fig. 108 is a helmet of the 13th century, found at Eynesford Castle, Kent. The ring for attachment to the body armour will be noticed.

Fig. 108.

Many simple modes of adapting the armour to the soldier may have been adopted in various parts of the chain-mail depicted in the Bayeux Tapestry, to enable the warrior to put it on entire. This mailed hood was sometimes covered by a helmet; and it was thrown off, and reposed on the shoulders, like the ordinary one of cloth, when the wearer pleased. An instance occurs in the effigy of Lord de Ros (who died 1227), in the Temple Church (fig. 109), while that of Geoffrey de Magnaville affords another of the union of the coif de mailles with the helmet or chapelle de fer.

Fig. 109.

The heat and heaviness of this armour occasioned the

invention of gamboised or pour-pointed coverings for protection in war, and which are also said to have been invented during the Crusades. They were made of stitched and padded leather or cloth, or quilted and stuffed with wool; and they derived the name of pour-point from the punctures with which they were covered. In the painted windows at Tewkesbury Abbey, engraved by Carter, the *pourpoint* protection for the thighs is shown, of a green colour, and contrasting with the metal or cuir bouilli defences of the knee and lower leg.

John of Salisbury, in the time of Henry II., complains of the effeminacy of the knights, at a period when modern readers of romances, founded upon their adventures, fancy nothing but daring and bravery was known. He declares the majority think of war only for display, and condemns their love of finery and personal decoration. Their shields are splendidly decorated, he says; and "if a piece of gold, minium, or any colour of the rainbow should fall from them, their garrulous tongues would make it an everlasting memorial" of their prowess in war. No bad illustration of the gaiety of decoration indulged in by these gentlemen, or of the unchangeableness of human nature in its faults and follies, through all times, ancient as well as modern.

In the poem on the evil times of Edward II., printed in Wright's "Political Songs," from the Auchinleck MS. in the Advocates' Library, Edinburgh, the writer complains of these heroes as being

> "liouns in halle and hares in the feld;"

and says that they should wear regular and proper clothing, befitting their station, as a friar does in his: but he declares,

> "Nu ben theih so degysed and diverse liche i-diht,
> Unnethe may men knowe a gleman from a kniht, wel neih;"[1]

The squires, he says, do not value each other unless they wear foppish baubles and long beards, kirtles or coats, with the hood hanging on the breast; and a new fashion is introduced:

[1] The gleeman was a wandering mountebank, and the satire is similar to that of the old knight narrated in p. 114.

"A newe taille of squierie is nu in everi town;
The raye is turned overthuert that sholde stonde adoun;
Hii ben degised as turmentours that comen from clerkes plei;"

that is, the stripes of their dresses cross the body, instead of running down the stuff; so that they look like the executioners in the Mysteries, or Scripture plays, who were generally made as strange and horrible as possible.

In addition to the sword and spear, the warrior occasionally wielded the martel-de-fer, a weapon combining a hammer and pick, and which did great execution among the armed knights, in breaking or dragging off the rings of the hauberk, and opening a passage for deadly weapons. The heavy mace also split the helmets and heads of the wearers with great ease; and Richard I. is reported to have used such an implement with fatal certainty during the miscalled "Holy Wars." In the romance of "Richard Cœur de Lion," published in Weber's collection of these ancient poems, his prowess is forcibly narrated. In the following quotation the king is described as fighting with a baron, by whom he is worsted, and the power of this implement shown:

"Hys mase upon hys hed he layde
With gode wyl that stroke he set,
The baroun thought he wolde hym let,[1]
And with hys hevy mase of stele
There he gaff the kyng hys dele,
That hys helme al to-rove,[2]
And hym over hys sadell drove,
And hys styropes he forbare;
Such a stroke had he never are.
He was so stonyed[3] of that dente,
That nygh he had hys lyff rente;
And for that stroke that hym was geven,
He ne wyst[4] whether it was day or even."

The heaviness of chain-mail was considerably relieved by the adoption, about the early part of the 12th century, of the Asiatic species, formed of rings connected with each other, and so held without being fastened upon the leather garment beneath. Small plates of metal also begin to appear at the elbows and knees, as may be seen in the effigy of William Longespée the younger, in Salisbury

[1] hinder. [2] split his helmet. [3] stunned. [4] did not know.

Cathedral, who died 1250. The knee-caps were styled *genouillères*. This adoption of plates increased, until, at the latter part of the reign of Edward II., an armed knight presented this appearance. The original is in Gorleston Church, Suffolk, and represents a knight of the Bacon family, whose arms appear on the shield. It has been engraved by Cotman and Stothard, and is one of the most interesting illustrations of the mixture of chain and mail we possess. Mr. Haines assigns this brass to about 1320. In many respects it resembles the brasses of St. John de Creke, 1325, and St. John d'Abernoun, 1327. A hood of chain-mail covers the head and breast, and a hauberk of mail appears beneath the surcoat, which is girdled at the waist, the sword being secured by a belt passing over the hips, and fastened to the scabbard in a peculiar manner, that is indicative of this period. He has *roundels* at the bend of the arm, and upon the shoulders, which are sometimes chased and ornamented. The outside of the arm to the elbow, and the front from thence to the wrist, is protected by plates of metal strapped over the chain-mail, the elbow being also defended with a cap of mail. The knees are also similarly strengthened, and greaves of plate reach to the ankle.[1] But the most singular novelty is the *ailettes* (or little wings—the literal signification of the French word), which appear upon his shoulders, and which remained fashionable until the reign of Edward III., and are visible on the figure of Sir Geoffrey Loutterell, already engraved, p. 112. They were emblazoned with the arms of the knight, as may in that instance be seen; but in the one now described are ornamented with the cross of St. George.[1]

Fig. 110.

[1] The brass, unfortunately, is broken off just below the knee.

The will of Odo de Rossilion, dated 1298, will show us what was considered as the complete equipment of a knight at this period. He bequeathes an entire suit of armour to Lord Peter de Montancelin, "viz.: my visored helmet, my bascinet,[1] my pourpoint of cendal silk,[2] my godbert,[3] my gorget,[4] my gaudichet,[5] my steel greaves, my thigh-coverings and chantones,[6] my great coutel,[7] and my little sword." "Meas buculas," which are also mentioned, are, Mr. Hewitt suggests, shields, perhaps *ailettes*.

Fig. 111.

At this period horses, as well as riders, were armed. When Edward I. went to attack Wallace, he was attended by three thousand knights on horses that were armed in mail, over which was placed caparison that had painted or embroidered upon it the arms of the rider.

During the following reign an increased quantity of plate is visible, and small circular plates, *mamelières*, so called from their position, and to which chains were attached, that were secured at the other end to the helmet, or the handle of the sword or dagger, in order that these necessary articles might not be separated from the wearer in the confusion of the battle-field.

That the reader may at once see this peculiarity, a curious example of the time of Edward III. is here given, from the brass of Ralph de Knevynton, who died 1370, in Aveley Church, Essex,

[1] The bascinet was worn *under* the helmet, or else served as a helmet, when a visor or guard for the face was attached.

[2] The quilted hauberk, already described. Cendal silk was the most luxuriously-splendid article of dress worn at this time.

[3] Literally *good protection*, another name for the hauberk of metal.

[4] A defence for the neck.

[5] Nearly similar to the hacketon, which was worn beneath the hauberk.

[6] Gloves, *gants*.

[7] From whence the modern word *cutlass* is derived.

copied from Waller's interesting series of Monumental Brasses.[1]

A beautiful example of knightly costume, during the reign of Edward III., is afforded us by the mounted figure of Sir Geoffroy Loutterell, already given on p. 112. He is fully arrayed for the tilt or tournament. He wears a bascinet, over which he is about to place the tilting helmet, given him by the lady who bears his pavon. Upon it is placed a shield with his arms, a similar one being upon the head of the horse, which is enveloped in a trapper richly embroidered, and emblazoned with the coat-armour of the knight. The figure altogether presents us with a singular heraldic display, the very saddle upon which he rides being also ornamented with his arms. In this and the following reigns heraldry was in its glory, and the frequent tournaments called it forth in striking splendour.

The accompanying cut, fig. 112, from the fine engravings in vol. xxv. of the "Archæologia," of a figure of St. George, at Dijon, give us a valuable "all round" view of one fashion of armour during the reign of Edward III. The surcoat, it will be seen, is loose above the waist, but laced tight below. The body and sleeves are semé with roundels, impressed with the cross of St. George. The peaked visored bascinet is of the form so frequent in the MS. of the deposition of Richard II. The camail is fastened to the surcoat by "arming points," a detail also shown in the effigy of a De Sulney at Newtown Solney. The ornamental sword belt is round the lower part of the hips, and another belt, reaching diagonally from the waist, helps to support it. The legs are cased in plate armour of metal, or cuir bouilli, and the feet are protected with long-toed sollerets. The cuisses, it will be seen, only cover the front and sides of the thighs, as must have always been the case with mounted men. The shield has the bouche in which to rest the lance when couched, but has only one *enarme* or handle.

[1] In the same work, the brass of Sir Roger de Trumpington, 1289, shows the tilting helmet fastened by a chain to the girdle.

The effigies of a Salaman in Horley Church described by Mr. J. G. Waller, a knight in Sandwich Church (Hewitt), both circa 1320, and a Blanchfront (Stothard), circa 1346, are good examples of this practice. See also the Wenemaer brass, "Arch. Jour.," vol. vii.

The loose surcoat appears in many foreign effigies of this date, and examples may be seen in Hefner's "Trachten," and in "Arch. Jour." vol. xix.

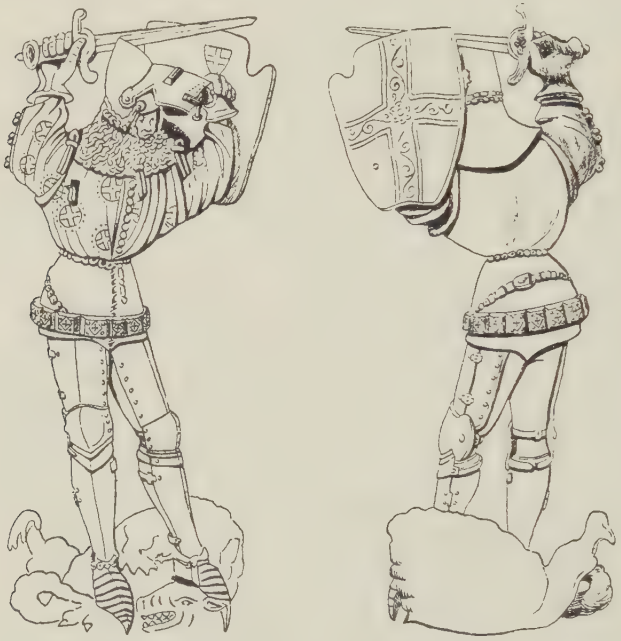

Fig. 112.

During this reign, chain-mail became quite superseded by plate-armour. As an instance, the effigy of Sir Thomas Cawne, in Ightham Church, Kent, *circa* 1370, has been selected from Stothard's "Monumental Effigies;" and it is a remarkably beautiful example of this most elegant knightly costume. He wears a conical helmet or bascinet, to which is attached the camail or tippet of mail, shown on an enlarged scale at fig. 1, and which is the peculiar characteristic of the armour of this period and that of Richard II., and is all that is visible, except the gussets of mail and the edge of the hauberk. Fig. 114, from the effigy of Sir R. Pembridge, K.G., 1375 (Hollis), will explain the method of fastening the camail to the bascinet, by a cord

running through staples, fixed on the edge of the bascinet, and passing through a plate edging to the capmail. Sir Thos. Cawne's girdle, which is seen at No. 2, encircles the hips (the sword and dagger being broken off, have been here restored from other specimens), and his jupon is emblazoned with his arms. His gloves (see also No. 3) are richly ornamented (the separation of gloves of steel into fingers having first been adopted during the reign of Edward I.); his legs are cased in cuisses and greaves, with sollerets of overlapping plates for the feet.

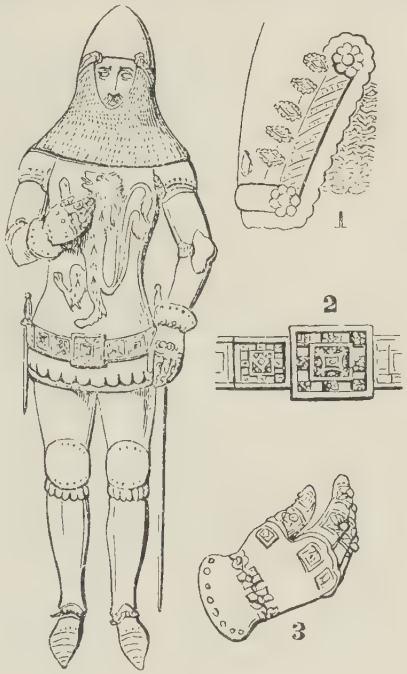

Fig. 113.

The effigy of Edward the Black Prince, in Canterbury Cathedral, is another fine example of military costume: above it, are suspended his tabard, shield, gloves (the gads or gadlings, as the spikes upon the knuckles were termed, being shaped like leopards—the leopards do not appear on the effigy), scabbard, and tilting helmet, all of which are engraved in Stothard's "Effigies;" and are believed to have been those worn by the Prince.

Fig. 114.

The strength of the English army at this period consisted of its archers and cross-bow men, who were much depended on. The victories of Crecy and Poictiers covered them with glory, and made them indispensable. There is a curious passage in the old romance of the

14th century, devoted to the adventures of Richard Cœur de Lion, which describes the host led by Sir Fulke d'Oyley to the siege of a town in the Holy Wars, and their arrangement:

"Sir Fouk gan hys folk ordayne
As they scholde hem demeyne;
Formeste he sette hys arweblasteres
And aftyr that hys good archeres,
And aftyr hys staff-slyngeres
And othir with scheeldes and with speres:
He devysed the ferthe part,
With swerd and ax, knyff and dart;
The men off armes com al the last."

Chaucer, in his "Rime of Sire Thopas," has given us a vivid picture of the knightly costume in all its minutiæ:

"He dede next his white leere[1]
Of cloth of lake whyt and cleere,
A breech and eek a schert,
And next his schert an aketoun,
And over that an haberjoun,
For persyng of his hert;[2]
And over that a fyn hauberk
Was al i-wrought of jewes werk,[3]
Ful strong it was of plate;
And over that his coat-armour,[4]
As whyt as is a lily flour,
In which he wolde debate."

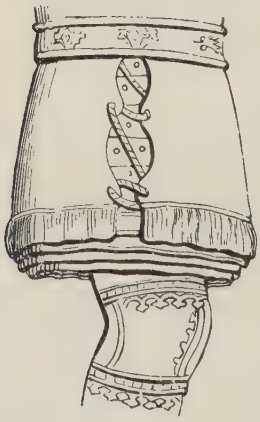

Fig. 115.

We have frequently had occasion to note the mutual illustration afforded by the art and literature of the middle ages; the pages of the author are constantly eliminated by reference to the sculpture or painting executed by the artists who flourished in his own time. Thus the whole of the articles of dress above mentioned may be distinguished on an Effigy of the Chaucerian era in Ash Church, Kent. A portion of this figure, from the waist to the knee, is here engraved. The hauberk of plate, in this case, one of splints, has over

[1] He put on next his white skin.
[2] That is, to protect his heart.
[3] Probably damasked.
[4] Or tabard.

it the fringed tabard, drawn tightly by a silken cord at each side. Chaucer continues his description of the knight's equipment by telling us—

"His scheld was al of gold so red,
And therinne was a bores head,
A charbocle[1] by his syde.
. . . . . .
His jambeux were of quirboily,[2]
His swerdes schethe of yvory,
His helm of latoun[3] bright,
. . . . . .
His spere was of *fine* cipres,
. . . . . .
The heed full scharp i-grounde."

His dress, in time of peace, being a girdled tunic, shoes "of Cordewane," or Cordovan, long famous for its leather.

"Of Brigges[4] were his hosen broun,
His robe was of sicladoun."

Supposed by Tyrwhitt to be the *cyclas*, a robe of state, sometimes made of cloth of gold.

The following cut may be received as a curious contemporary illustration of that portion of Chaucer's "Rime" which describes the equipment of the knight for war. The original drawing is to be found in a beautiful MS. of Boccace's "Livre des Nobles Femmes," preserved in the National Library, Paris. The knight is stripped to "brech and shirt," which are fastened together by ties round the thigh, a mode of securing those articles of dress also depicted in other MSS. of this date;

Fig. 116.

[1] A carbuncle, a common heraldic bearing. *Fr. escarboucle.*
[2] Armour for the legs, of hardened leather.
[3] A metal, composed of a mixture of bronze and tin. [4] Bruges.

and he is throwing on his quilted hacketon; his hauberk of mail lies upon the ground before him, upon which is placed his helmet, with its long-beaked visor, to which a capacious camail is attached; his jambeaux and steel gloves lie on each side of them.

In the "Romance of Meliadus" (Brit. Mus.—Add. MS. 12228) is a representation of an esquire bringing to a knight his haketon, which we here copy. It is coloured black and covered with green spots or roundels like those mentioned p. 121; and has a pendent covering for the hips cut into the form of leaves and coloured green. This MS. is most rich in drawings of every incident of the military life of the 14th century; and abounds with spirited representations of tournaments, &c., many of which have been given with great fidelity in Cutts' "Scenes of the Middle Ages." It is an Italian work.

Fig. 117.

With a notice of one very striking peculiarity displayed in the armour of the reign of Richard II., we take leave of this long and important period of English history. The visored bascinet, in next page, is a novelty of a kind that gives a grotesque air to the soldiery of this eventful reign. It may be seen worn by them in the illuminations to the metrical history of the deposition of Richard II. before referred to, and in a battle-scene from Cotton MSS., Claudius, B. 6, engraved in Strutt's "Horda Angel-Cynan," vol. iii. pl. 28, as well as in our last cut of the knight arming himself. Very few of these singular bascinets are known to exist: there is one in the Tower; one was at Goodrich-court, the seat of Sir S. R. Meyrick; a third in the collection of Lord Londesborough; and some three or four have been recorded in Continental collections. No. 1 is engraved from the specimen in the Meyrick collection. No. 2 shows the same bascinet with the visor raised. The peaked bascinet of Sir R. Abberbury, circa 1397, which is now in the Tower, is composed of four pieces and weighs $13\frac{1}{4}$ lbs. with a height of $18\frac{1}{2}$ inches. The figure beneath No. 3 is a jousting-helmet used in tilts and tourneys,

which was worn, as already described, over the bascinet, and rested upon the shoulders. This helmet, once in the possession of Sir S. R. Meyrick, formerly belonged to Sir R. Pembridge, who died 1375, and was originally suspended over his monument in Hereford Cathedral. It was surmounted by a plume of feathers, or the crest of the wearer, and sometimes a *cointoise*, or silken scarf, streamed from its summit; a narrow opening was cut for sight, and holes pierced for breathing. Those in that of Edward the Black Prince take the shape of a coronet. Engravings of helms will be found in vols. xxi., xxii., xxxvi., xl., of the "Archæological Journal." The catalogue of the Exhibition of Helmets, in 1880, by Baron de Cosson and the late Mr. Burges, also contains much valuable information. It is to be found in vol. xxxvii. of the Journal.

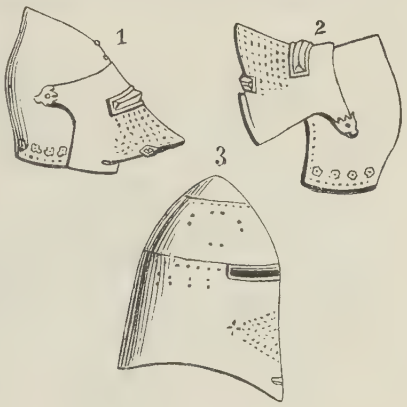

Fig. 118.

Reference is very often made to swords, bills, and other weapons as being brown; this does not imply a rusty condition. In the romance of "King Alisaunder," we have, "He claf him with his sword brown," and "mony sword of brown steil," and in "Ipomydon," "with brondes, both bryght and brown."

A series of papers on the arms, armour, and military usages of the 14th century, by Mr. Hewitt, will be found in the "Gent's Mag." for 1858-9, by those who cannot consult his excellent history in three volumes.

According to Ayala, the English serving under Peter the Cruel, wore red crosses on white vests. In Richard II.'s time every soldier had to wear a large sign of the arms of St. George before and another behind.

YORK AND LANCASTER.

THE effigies of Henry IV. and his queen, Joan of Navarre, in the Chapel of St. Thomas-à-Becket, Canterbury Cathedral, are elegant instances of a style of royal costume uniting richness, grandeur, and simplicity. The king's dalmatic is ornamented by a simple border, and has at the sides an opening similar to a pocket-hole, surrounded by a richly-wrought border; a broad tippet, or cape, envelopes the shoulders and reaches to the waist; the sleeves of the dalmatic are wide, and display the tighter sleeve of the under-tunic, with its row of buttons, and its rich border at the wrist. The royal mantle is large and flowing, with a plain narrow border, fastened across the breast by a broad band, richly jewelled, secured to lozenge-shaped clasps of elaborate workmanship, and from which descend cords and tassels. But the most beautiful portion of the "glory of regality" exhibited on this effigy is the crown, surrounded by oak-leaves and fleurs-de-lis; as the diadem of a monarch claiming territory in France as well as Britain, nothing can be more appropriately conceived than this design.

Fig. 119.

The queen's dress is simple: a long gown, open at the sides, and displaying the jewelled girdle beneath, ornamented by a row of large buttons richly chased; a flowing mantle secured by a cord, a collar of SS round the neck,

and the hair encased in a caul of jewelled network, from which a veil descends, completes her costume, which, like that of the king, is rich and majestic. The crown is similar to that of her husband.

The very singular gown, open at the sides, and displaying the dress beneath, with the girdle that confined the waist, as worn by Queen Joan, is first observable on monuments of the time of Edward III. It is clearly seen on the effigy of that monarch's daughter, Blanche de la Tour, in Westminster Abbey, and also upon one of the female figures on the side of the tomb engraved by Hollis. The figures of Beatrice, Countess of Arundel, Lady de Thorpe, the Countess of Westmoreland, and others, in Stothard's "Effigies" display the fashion with great perspicuity. A fine example has been selected (see the annexed engraving), from the Royal MS. 16 G 5. It will be seen that the figure to the left in this cut is habited in one of these singular dresses; while the female confronting her wears a simple tight-fitting gown or cote-hardie, with a girdle loosely encircling the waist, and joined in the centre by circular clasps, from whence hangs an ornamental chain. This may be considered as the fair average costume of a person of the better class; and the lady beside her displays that of the wealthy and noble. It is the same in form, but has, in addition, the sideless gown, with its facing and border of fur: it appears to cover the front of the body similar to a stomacher, a row of jewels running down the centre, in colour green, blue, and red alternately.[1] The ermine ap-

Fig. 120.

[1] It is sometimes confined to the hip on each side by a jewelled brooch,

pears also to line this robe, and it may be seen distinctly where it is lifted. This dress, in the original, is coloured of a deep ultramarine blue, while the tight-fitting gown beneath, similar to the one worn by the other female, is of "baudekyn," or cloth of gold:[1] the girdle round the hips is seen at the opening on each side of the dress, which is long and capacious at bottom, trailing on the ground, and completely hiding the feet. This peculiar costume continued in fashion until the reign of Henry VI.

Fig. 121.

Another good example of the costume of a lady in the early part of the reign of Henry IV. is afforded by the brass of Margaret, widow of Sir Fulke Pennebrygg, in Shottesbrooke church, Berkshire, who died in 1401. She wears a close gown, fitting tightly round the neck, and secured by buttons down the entire front to the feet; it has loose sleeves, those of the undergarment appearing beneath, the cuff covering the hand, and buttoned from the elbow. Her girdle is exceedingly beautiful. Her hair is confined in an enriched caul, and a veil hangs from it. Her head rests on two richly embroidered cushions.

The male costume of Henry IV.'s reign is delineated on next page, from the illuminations in a little calendar of the year 1412, preserved in the Harleian collection, and numbered 2332. In the original MS. they represent a winter and summer month. The elder figure, seated in his chair, is an interesting example of the costume of that class

as in the effigy of Lady Beauchamp of Holt, in Worcester Cathedral, engraved by Mr. Hollis in his "Monumental Effigies."

[1] Cloth of Baudekyn was cloth of Baldach, or Babylon, whence it was originally brought. It was the richest kind of stuff, the web being gold and the woof silk, and was further enriched by embroidery.

of the community whose lives were in "the sere, the yellow leaf." He wears a dark cap or hat, turned up behind only, so that it forms a projecting point or shade for the eyes in front: such hats were worn until the latter part of the period of which we are treating.[1] A close-fitting hood envelopes his head and shoulders, having buttons down the front. A long gown, very similar to that worn during the reign of Edward II., already engraved in Fig. 79, but tighter in the sleeve, completely envelopes the body: it is fastened by a row of buttons in front, and the sleeves are secured by a similar close row from the elbow. By looking at the younger figure, we shall perceive that the greater excess of cloth in sleeves and gowns, so glaringly visible in the previous reign, had a little abated. The gown or tunic reaches only to the knee, where it is cut into the form of leaves: in the original delineation it is of a dark chocolate colour, and is secured round the waist by a close-fitting ornamental girdle. The wide sleeves are here of another colour, and are generally light when the body of the dress is dark, or *vice versâ*; the juncture at the shoulder being slightly ornamented. Tight hose, and boots reaching above the ankle, which are deprived of their enormous crackowes, or long-pointed toes, finish the dress, which is much less foppish than that worn during the reign of Richard II. The hair is parted in front, and curls at the sides; and in some in-

Fig. 122.

[1] During a temporary rage in France for all things connected with the "Moyen Age," these hats were resuscitated, and in 1841 were pretty commonly worn in Paris. They were formed as above described, and accorded better than might be expected with modern costume.

stances we find the gentlemen confining their locks across the forehead by a very feminine jewelled band.

Sumptuary laws of a stringent kind, for the regulation of excess in apparel, were revived with considerable additions during this reign, by which the costume of the members of the community was sought to be regulated by the rank or riches of the wearer. No person of lower estate than a knight banneret was by these enactments permitted to wear cloth of gold or velvet, or to appear in a gown that reached to the ground, or to wear large sleeves, or use upon his dress the furs of either ermine or marten; while gold and silver ornaments were strictly forbidden to all who were not possessed of two hundred pounds in goods and chattels, or twenty pounds per annum. Gowns and garments cut into the form of leaves and other figures at their edges, or ornamented with letters or devices, were altogether condemned, and declared forfeit to the king; while the unlucky tailor who manufactured such finery was rendered liable to imprisonment during the royal pleasure!

The effect of these severe enactments very much resembled stage-thunder, which may startle us at first by its loudness, but its utter harmlessness soon composes the nerves. The perfect inattention shown by all classes of the community to any of these laws, rendered them dead letters on the statute-book, where they lay, "full of sound and fury, signifying nothing." Occleve, in his satirical poem on the pride of serving-men, and their wastefulness in clothing, declares his horror at seeing them walk in robes of scarlet twelve yards wide, with sleeves hanging to the ground, and bordered or lined with fur to the value of twenty pounds or more, affirming that they see no merit or virtue in any man but him whose array is outrageous. He adds:—

> "Also there is another newe gette,
> A foule waste of clothe and excessyfe;
> There gothe no lesse in a mannes typette
> Than of brode clothe a yerd, by my lyfe."

He then asks how such a menial is to assist his master, if he should be suddenly assailed, when

> "His armes two han righ ynoughe to done,
> And somwhat more, his sleves up to holde?"

He declares they have thus rendered themselves as unserviceable to their lords as women, and satirically declares what he considers to be their only utility, in the words—

> "Now have thise Lordes but litelle nede of bromes
> To swepe away the filthe out of the strete,
> Setthe side sleves of penylees gromes
> Wole it up likke, be it drye or wete."

These literary gentlemen of the middle ages at least practised what they preached, as far as we can judge from their "lively effigies" still remaining to us. John Gower, "the moral," who died in the year 1402, lies buried in St. Saviour's, Southwark; he is habited in a plain gown, tightly enclosing the neck, and having sleeves fitting easily but not widely; this gown hangs to the feet, which it completely covers, being secured down the front, from the neck to the bottom, by a single row of large buttons. He wears no girdle, and no other article of his dress but this simple gown is visible. His only ornaments are the collar of SS and a fillet confining his hair, upon which is inscribed, Ihu. mercie, the clasped hands and simplicity of figure and face admirably portraying, in obvious truthfulness, a man who did much good in his own day, and who looked upon God's gift of poesy, entrusted to him, as a high and holy thing, not lightly to be used but for his glory and the good of man. Geoffrey Chaucer, who alludes to him with that affectionate respect which true genius can always afford even a humble fellow-labourer in the same field, is depicted by Occleve from his own memory of this master-spirit of the age. His dress is similar to that of Gower, except that his gown is scantier (showing his short boots) and his sleeves wider; he also wears a hood. This portrait has been frequently engraved; but the best one in

Fig. 123.

existence is that in Sloane MS. 5141, and which has been beautifully engraved and coloured after the original, in Shaw's "Dresses and Decorations." Gower is also very soberly habited, as befits a scholar and a gentleman. In a drawing prefixed to a copy of his "Vox Clamantis," in the Cott. MS. Tib. A. iv., he is dressed in a long gown, lined and edged with fur, the sleeves are short, showing the tighter ones belonging to the under-garment; he wears a close hood, and a plain low-crowned hat. He is depicted aiming his arrows (or censures) at the world. Over this drawing are these four lines, in Latin, thus translated by Strutt:

> "My darts and arrows to the world I send.
> Amongst the just my arrows shall not fall;
> But evil-doers through and through I wound,
> Who, conscious of their faults, may learn to mend."

Strutt has copied, in his "Regal Antiquities," pl. 39, a very curious illumination from the Digby MS., No. 233, in the Bodleian Library at Oxford. It represents Henry seated on his throne, and receiving a copy of Occleve's "De Regimine Principum" from its author; he is surrounded by his courtiers, one of whom is particularly remarkable for the dress he wears, which is particoloured diagonally across the body, the upper half with the sleeve on that side dark, the lower part light, with the opposite sleeve; and he also wears a hat looking two centuries more modern than the era of the fourth Henry.

Of his son and successor the wooden effigy still remains in the Abbey; but, unluckily, the head was formed of silver, and was therefore too tempting a bait for the ecclesiastical spoliators of the seventeenth century. The robes worn by this figure are similar to the ordinary regal costume of British sovereigns at this period, but are void of all ornament or embroidery. Above the tomb are suspended (after the usual fashion of interments during the age we are speaking of) the helmet and shield of the king, with the saddle upon which he may have sat during some of his glorious victories; the helmet is a tilting-helmet, such as was usually worn over the bascinet in times of peace, during a tournament or joust; and therefore we must not, in this instance, imagine we gaze upon one of

"the very casques
That did affright the air at Agincourt."

We are not, however, without a likeness of this monarch, small and minute though it be; for among the MSS. in Benet College Library, Cambridge, there is one volume which was presented to Henry by John de Galopes, Dean of the Collegiate Church of St. Louis, in Normandy, and which has an illumination representing the presentation of the volume to the sovereign on the throne, attended by his courtiers. It is a curious and valuable picture, and has been engraved by Strutt in his "Regal Antiquities," pl. 40.[1] The king's dress is chiefly remarkable for the singular girdle he wears, which has suspended from it, at regular intervals, by ornamental chains, a series of circular pendants; a fashion which appears to have been indulged by the gentlemen of the day, and to have continued until the reign of Henry VII., for we meet with similar rows of hanging ornaments surrounding the waist, in illuminations, during the whole of this period.[2] There is another and a very good full-length of Henry, as Prince of Wales, receiving a poem from Occleve, in the Arundel MS., No. 38, which has been engraved in Shaw's "Dresses and Decorations." Henry is very plainly dressed, in a long gown, fastened round the waist by a girdle. Occleve wears a long gown, fitting tightly round the neck, secured at the waist by a girdle, and having very wide sleeves; the whole dress being like that of Robert Skerne, on p. 169. They both contain evident traces of portraiture, and the book in which they occur is the very volume given by the poet to the prince. Another portrait will be found in MS. Reg. 17 D 6.

[1] There is a portrait in the National Portrait Gallery, bequeathed by Dr. Andrew Giffard to the British Museum, said to be of Henry V. It is not so old as the era of that prince; but it bears marks, in the cut of the hair, and other minor peculiarities, sufficient to warrant a supposition that it was copied from some authentic original, of a more perishable character perhaps, and which this might be intended to perpetuate. It is worth consideration, but perhaps may not thoroughly be relied on, although it has been frequently engraved.

[2] The effigy of Ludwig von Hutten, 1414, figured in Hefner, shows a similar belt.

In the Digby MS. in the Bodleian an illumination of Henry VI. and Lydgate shows one of the king's uncles wearing the pendant bells.

A curious example of these pendent decorations occurs in the engraving here copied from Royal MS. 15 D 3.[1] The gentleman wears a baldrick slung across his person from his left shoulder, and reaching to his right knee, which is decorated in its entire length with a series of small bells, hanging by loops; so that the gallant gentleman must, upon the slightest motion, have rivalled a team of waggon-horses, to whose bells those upon his baldrick bear an exact resemblance.[2] It will be seen that his dress, with this exception, varies in no essential particular from the dresses of the previous reigns of Richard II. and Henry IV.: while that of the lady is similar in the head-dress, which had become decidedly square in its shape; the tight-fitting long-waisted gowns were very generally discarded, and as the waist became gradually shorter, the sleeves were again made extravagantly wide and long.

Fig. 124.

In the "Visions of Patrick's Purgatory," by William Staunton (Royal MS. 17 B 43), which that writer declares he saw at that celebrated spot in 1409, an alarming picture is given of the punishments inflicted on those people who were proud and vain, and delighted in extravagant apparel. He says, "I saw some there, with collars of gold about

[1] French Bible Historiale. Early 15th century.

[2] The fashion appears to be of German origin. Small bells were worn as ornaments by the emperors of Germany and the nobles in the twelfth and thirteenth centuries. The emperor Henry VI. who died in 1197, and Wulphide, wife of Count Rudolph, living in 1138, are represented in habits thus decorated. Breitkopf, in his "Ursprung der Spielkarten," has given a plate of this "ancient German princely bell costume," as he terms it. It includes two of the emperor named above, one of the lady, and a fourth representing the Emperor Otho IV. who died in 1218.

their necks, and some of silver, and some men I saw with gay girdles of silver and gold, and harneist horns about their necks, some with more jagges on their clothes than whole cloth, sum had their clothes full of gingles and belles of silver all overset, and some with long pokes (bags) on their sleeves, and women with gowns trayling behind them a great space, and some others with gay chaplets on their heads of gold and pearls, and other precious stones. And then I looked on him that I saw first in payn, and saw the collars, and the gay girdles, and bawdricks burning, and the fiends dragging him; and two fingers deep and more within their flesh was all burning; and I saw the jagges that men were clothed in, turn all to adders, to dragons, and to toads, and many other horrible beasts, sucking them, and biting them, and stinging them with all their might; and through every gingle I saw fiends drive burning nails of fire into their flesh. I also saw fiends drawing down the skin of their shoulders like to pokes, and cutting these off, and drawing them over the heads of those they cut them from, all burning as fire. And then I saw the women that had side (long) trails behind them, and these side trails were cut off by fiends and burnt on their heads; and some took off these cuttings all burning, and stopped therewith their mouthes, their noses, and their eyes. I saw also their gay chaplets of gold, of pearls, and of other precious stones, turned into nails of iron, burning, and fiendes with burning hammers smiting them into their heads." The descriptions of such satirists are among the most valuable of the contemporary accounts of costume which we possess.

The head-dresses of the ladies during this period were the most remarkable and striking novelty in fashion adopted, and they continued varying in absurdity and monstrosity until the death of Richard III. It is impossible to conceive anything more preposterous and inconvenient than some contemporary representations of this fashionable head-gear. The Fig. 125 on the next page will, however, convey an idea of these things much better than pages of description, selected as they are from effigies of "ladyes fayre" who gloried in displaying such inventions when they walked the earth. No. 1 is from the tomb

of Lord Bardolf (he died 1439) and his Lady, Joan,[1] whose head-dress very clearly shows the horned additions to the golden caul at the sides of the head which had remained so long in fashion, and which is now surmounted by these ugly elevations, from which hangs a small veil behind the head. No. 2 is a little less ugly and assuming, and is worn by Catherine, Countess of Suffolk, and wife of Michael de la Pole, who died during this reign at Harfleur, while serving in Henry's French wars. This lady's dress is altogether simple and unpretending. No. 3 is, on the contrary, as extravagant an example of the fashion carried to excess as now remains to us, and is exhibited on the effigy, in the church at Arundel, of Beatrice, Countess of Arundel, who died 1439. Her head-dress is altogether in the extreme; the side-ornaments of the face are preposterously large and ugly, while the veil that covers them is stretched out to its full extent, and supported probably by wires. The coronet above, of equally enormous proportion, descends from the forehead down the back of the head, and completes a head-dress which, in size, endeavouring to be sublime, has certainly taken the one step farther, and reached the ridiculous. Fig. 126, which is

Fig. 125.

[1] Described in Stothard's "Monumental Effigies" as the supposed effigies of Sir R. Grushill; but which have been, since that work was finished, correctly ascribed by Mr. Kempe to Lord Bardolf, 1408.

from a *miserere* in Ludlow Church in Shropshire, shows how ridiculous the fashion was thought by some.

Fig. 126.

The engraving given below, from a brass in the church of Kingston-on-Thames, will afford a good example of the costume of the middle classes and gentry of this period. The original is to the memory of Robert Skerne, of Kingston, who died in 1407, and Joan, his wife, who is said to have been the daughter of the celebrated Alice Pierce or Perrers, mistress of Edward III., but whether by Sir William de Wyndesore, who married her after the king's death, is not certainly known.

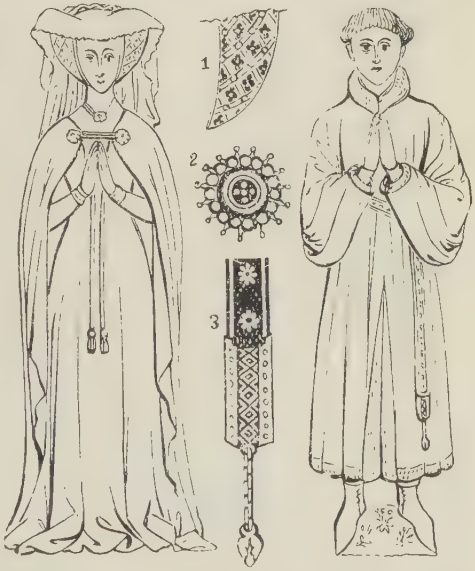

Fig. 127.

The gentleman and lady are in dresses plain, but elegant in some of their details, which have been engraved on a

larger scale between the figures: No. 1 being one side of the caul of the lady's head-dress or *crespine;* fig. 2, the brooch confining her mantle; and No. 3, the end of the gentleman's girdle, with its beautiful pendent ornament attached by a chain.

The ordinary costume of a man of the middle class may be seen in the cut here given, which possesses some peculiar interest, as it delineates one of those ancient artists who decorated manuscripts in the middle ages with the drawings which have been so useful to us as authorities. It represents Alan Strayler, and occurs in the catalogue of the benefactors to the Abbey of St. Albans,—a work begun by the monks there, about the latter part of the reign of Richard II., and finished in the lifetime of Henry VI. A great many of the illuminations of this MS., says Strutt, were drawn by the hand of Alan, who, it seems, was a designer and painter. Weever speaks of him as follows:—"I had like to have forgotten Alan Strayler, the painter or limner-out of pictures in the golden register of all the benefactors of this Abbey, who, for such his paines (howsoever he was well payed), and for that he forgave three shillings and fourpence of an old debt owing unto him for colours, is thus remembered"—in a Latin distich, thus Englished: "The painter's name is Alan Strayler, who shall be received as a companion of the heavenly choir for ever." This MS., which abounds with curious drawings, of which we shall give some other specimens, is now preserved among the Cotton MSS., Nero D 7.

Fig. 128.

During the troublesome period that succeeded the death of Henry V., until peace was again established by that of

Richard III., it would appear as if the minds of the English nobility and gentry sought relief in the invention of all that was absurd in apparel, as a counter-excitement to the feverish spirit engendered by civil war. All that was monstrous in the past was resuscitated, and its ugliness added to by the invention of the day, until ladies and gentlemen appear like mere caricatures of humanity. To detail or depict one-half of their doings would be impossible in even thrice the space here devoted to the subject. It has been done, however, by a contemporary hand; and any person who can obtain a sight of a very curious volume in the Harleian Collection, marked 2278, may see enough to convince him of the length to which the votaries of fashion now carried their whims. The volume is a small quarto, full of splendidly-coloured and richly-gilt illuminations, and is the very volume given to Henry VI., when he passed his Christmas at St. Edmundsbury, by William Curteis, who was then abbot of the monastery there. It contains a life of St. Edmund, by the famous John Lydgate, written in tedious rhymes, for his Majesty's especial gratification.

Specimens have been selected from the costume exhibited in this volume, for the use of those persons who may never see the original, and which will give a fair idea of that generally depicted.

"*Hommage aux dames!*" let us consider the ladies first, who seem to have had a fixed determination to render themselves the most conspicuous of the sexes, by the variety, size, and capacious form of their head-dresses. The group here given, fig. 129, is exactly copied from the volume described,

Fig. 129.

without the slightest attempt to correct it in any particular, and well exhibits the fanciful variety indulged in by the fair wearers. The most unpretending head-dress is that worn by the foremost of the group. The heart-shaped one of the lady to her left is of very common occurrence; which is also the case with the turban worn by the farthest figure of the group. The other lady, whose forehead is surmounted by a pointed *coiffure*, is by no means so ungraceful as many of her contemporaries. The dresses, it will be observed, are worn long and full, with sleeves wide, and tight at the wrist, or in the opposite extreme; of both which fashions we see examples here. The ladies' gowns are trimmed with fur at the wrist, round the neck, and sometimes round the seam at the shoulders. Their waists are exceedingly short, giving a very long and ungainly appearance to the lower part of the figure, at the expense of a compressed look to the upper portion; a fashion resuscitated in the last century.

Fig. 130.

The head-dresses of the ladies can, however, be but slightly understood from a single engraving; they exist in so many varieties, and appear to have been constantly on the change, while various patterns were adopted by various gentlewomen; and a group of them collected together, on any great public occasion, must have presented a very singular assemblage of forms. In fig. 130 a few are accordingly given of the most ordinary kind, all selected from the same manuscript. No. 1 is a horned coiffure, which may be said to be "wonderfully and fearfully made," and of a pattern

that excited the ire of the sober-minded satirists of the day to an irrepressible pitch. The ladies were declared to carry about with them the outward and visible sign of the father of all evil, proudly, triumphantly, and without shame! Lydgate, the monk of Bury, the most celebrated poet of the day, set his never-wearied pen to the task of condemnation, and produced a ballad against them, "A Ditty of Women's Horns;" the gist of the argument, and burden of every verse, being an announcement that

"Beauté wol shewe thogh hornys wer away."

He declares that

"Clerkys recorde, by gret auctoryté,
Hornes wer yove to bestys for dyffence;
A thing contrarye to femynyté,
To be maad sturdy of resystence.
But arche wives, egre in ther vyolence,
Fers as tygres for to make affray,
They have despit, and ageyn concyence,
Lyst nat of pryde, then hornes cast away."

He afterwards excuses himself to the ladies for what he considers a justifiable condemnation, quoting the example of Scripture characters, his last verse alluding to the

"Modyr of Jhesu, myrour of chastyté,
In woord nor thouht that nevere dyd offence;
Trewe examplire of virgynyté,
Hed sprynge and welle of parfit contynence;
Was never clerk by rethoryk nor scyence,
Koude alle hir virtues reherse onto this day;
Noble pryncessis of meek benyvolence,
Be example of hir your hornes cast away."

Nothing, however, that could be said, sung, or written, appears to have had the effect of preventing these fashions from becoming universal.

The turban of No. 2 is very frequently seen: it is of true oriental form, and certainly much less extravagant than some other head-dresses in its proportions. A simple roll of cloth, silk, or velvet, sometimes encircles the head, the hair being brought through its centre, and allowed to stream down the back, as in No. 3. A front view of a forked head-dress, with its small hanging veil, is seen in No. 4; and No. 5 exhibits another variety of the same fashion, the points being curled inward over the forehead.

The dress of the gentlemen may be comprehended by an examination of fig. 131 selected from Harl. MS. 2278, to display the most ordinary and least whimsical and extravagant costume then worn. That of the gentleman with the dog varies but little from the fashion that had been adopted very long before, except in the cap, which is composed of a thick roll of stuff encircling the head like a turban, and styled a roundlet, having a quantity of cloth attached to its inner edge, which covers one side, while a broad band of the same material, secured to the other, hangs down to the ground, unless tucked in the girdle, or wound round the neck, when the end was pendent behind or in front. The cap is frequently seen suspended by this band at the back of the wearer when thrown off (as in portraits of knights of the Garter), and thus it was prevented from falling, which would appear to be the legitimate use and intention of the invention. The figure opposite has a similar cap, with its band hanging nearly to the ground; his sleeves are remarkably wide, and cut into ornamental escallops; the girdle confining the waist being remarkably low (in contradistinction to that adopted by the ladies), and which sometimes is seen encircling the hips, giving the body an exceedingly swollen and unpleasant appearance. The central figure behind exhibits the fashion, now universal, of closely shaving the face and cropping the hair above the ears, giving an amount of meanness and harshness of feature to the effigies and delineations of the period very unpleasant to view. This is well shown in the Duke of Bedford's portrait, in the Bedford Missal, Add. MS. 18850,

Fig. 131.

circa 1430. This gentleman wears the sleeves "shaped like a bagpipe," which come in for their fair share of monkish censure, as receptacles for theft, when worn by servants, and fashionables of questionable character, who haunted public places in the pursuit of what Falstaff calls their "vocation."

There is no monumental effigy of the unfortunate Henry VI., who, loving retirement and religious seclusion, was denied their enjoyment living, and knew no rest even in the grave. His body was conveyed from the Tower to St. Paul's, and then buried at Chertsey, whence it was again removed to Windsor, to allay the uneasiness of Richard III., who was annoyed by the popular belief of miracles effected at his tomb. When Henry VII. wished to remove it to Westminster, it appears that it could not be found.

Of the representations of this monarch, his queen and court, the best is that to be found in the Royal MS., 15 E 6, which depicts John Talbot, Earl of Shrewbury, presenting a volume of romances to the king and queen. It has been engraved by Strutt in his "Regal Antiquities," and by Shaw in his "Dresses and Decorations:" the tapestry supposed to represent these illustrious personages, in St. Mary's Hall, at Coventry, portions of which are also engraved in the latter work, is of a later date, probably of the time of Henry VII. In the Harleian MS. 2278, used for our examples of costume, there is a youthful representation of Henry.[1] There is another and a very good full-length of this sovereign preserved in Cotton MS., Julius E 4. The manuscript contains a series of full-length figures of the English sovereigns, from the time of William the Conqueror to that of Henry VI., who is represented as a young man. The descriptive verses beneath each figure were written by Lydgate, and are brief historic memoranda of the events of each reign. The figures are exceedingly well drawn, and as they are *all* dressed in the fashion of the

[1] The painting formerly at Strawberry Hill, and supposed to represent the marriage of Henry with Margaret of Anjou, is certainly of a later date, if it does represent the marriage of Henry at all, which is very problematical. It appears rather to be a German picture of the fifteenth century; its subject, the Marriage of the Virgin Mary.

days of Henry VI., they exhibit admirable examples of kingly costume in all its varieties. Two are here selected as specimens, and are intended for kings John and Richard II., fig. 132. The crown of John is similar to that upon the effigy of Henry IV. at Canterbury; and he wears a collar decorated with that monarch's favourite esses. His short mantle is fastened by a rich jewelled brooch, and it is composed of a mixture of colours, red, blue, and purple, as if formed of variegated silk; it has a purple lining, and is edged with a red border, the outer border being of gold embroidery. His jupon is decorated with the arms of France and England, quarterly, as upon the royal shield, and emblazoned heraldically. His girdle is of massy jewelled work, the pendent ornament reaching to the knee. His hose are white, his shoes blue, with long pointed toes; but the most singular part of the dress is his clogs, which have most enormously long toes, exceeding those of the shoes by some inches. Such clogs are frequent upon the feet of noblemen in the manuscript illuminations of this period.[1]

Fig. 132.

Richard II. (fig. 132) is represented in the round turban or cap now so fashionable, and which was adopted from the Italian *berretino*, to which he has appended the long *becca*

[1] See also Brandt's "Ship of Fools," which was Englished by Barclay.

or streamer, of the same material, which hangs in large folds to his feet; a better instance of this singular and preposterous costume could not be selected. The hoods of the Knights of the Garter are, however, still made in this fashion, but they are too small to be used as hoods, and are merely thrown across the shoulders. An engraving of one of these hoods, from Ashmole's History of the Order, will assist the reader in comprehending that worn by the king. The tippet, or circlet of cloth surrounding the crown, hung loosely on one side of the head, as exhibited in the cut given, p. 174, of gentlemen of the time of Henry VI. The hood and streamer is of purple, as is the undergarment of the king, which is just visible above the outer red jacket, which is edged with a light-brown fur; the girdle is placed as usual round the hips, to the great detriment of personal appearance, as it looks singularly out of place; the hose is white, as are the shoes, which have acutely-pointed toes.

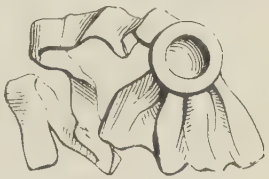

Fig. 133.

Many of the figures in this curious MS. are in full armour; William the Conqueror is so represented, with the royal crown surrounding his helmet. Rufus is also armed, but wears the knightly tabard, emblazoned with the royal arms, similar to the figure of Richard III., which is engraved in this work later on. Stephen wears a long blue gown, or dalmatic, covered with red flowers. Henry I. is dressed like the figure of Richard II., engraved on p. 176, but his jacket is longer, and he wears a crown, and not the cap and long pendent scarf. Richard I. has a close jupon and girdle, to which is appended a singularly oriental-looking short sword, and he wears a furred tippet round his shoulders. Henry II. wears a close, emblazoned jupon, very short, but having exceedingly long and wide sleeves, lined with ermine, which hang to his knees. Edward II. appears in a long purple gown edged with fur, of the same cut as that of Richard II., but reaching to his feet; it is secured round his waist by a jewelled girdle; he wears red shoes with pointed toes. Edward III. is in armour, over which is thrown a long purple mantle, lined with scarlet.

Henry IV. is dressed much like his effigy at Canterbury, in a long blue dalmatic, and a light-purple mantle. Henry V. is armed, and wears an emblazoned surcoat without sleeves, showing a loose coat of chain-mail beneath. Henry VI. is attired in a long, flowered, blue gown, and a long mantle. All these sovereigns bear swords, William I. only carrying a sceptre. The details of the costume of this series of figures have been given here, not as guides to the *proper dress* of each (for they are *all* in the costume of one period only, and that the most modern of the series); but to show how greatly the costume of *one period* and *one station*—that of royalty, and one generally considered as the most restricted—may be varied by the artist; and how very rich in authority this curious manuscript is for any one who wishes to study the royal costume of this period. Fig. 134, from Cott. MS. Nero D 7, represents a knight of the Garter, and shows the early fashion of the surcoat semée with garters. The Shrewsbury book gives us another example of this dress.

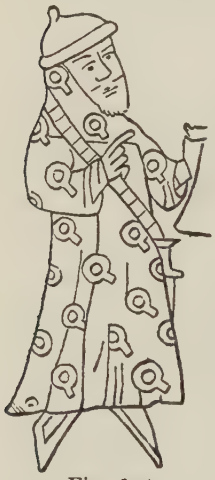

Fig. 134.

Henry VI. throughout life preserved the external traits of his contemplative mind and ascetic disposition; his dress was invariably plain; and we are told that he refused to wear the long-pointed shoes so commonly patronized by the nobility and gentry of his age. Edward IV., on the contrary, gave no personal check to the dandyism of the day, by his example.

We have no monumental effigy of Edward. There is, however, a representation of this monarch seated upon his throne, with his queen and the young prince Edward, afterwards Edward V., and of whom this portrait is the only existing representation,[1] receiving from Earl Rivers a copy of the "Dictes and Sayings of Philosophers," which was translated by that earl; and this illumination occurs in the

[1] It is the authority from which Vertue engraved his portrait of this prince.

manuscript so presented, at present kept in the archbishop's library at Lambeth. It has been engraved by Walpole as a frontispiece to his "Catalogue of Royal and Noble Authors of England;" and also by Strutt, in his "Regal Antiquities," who has there engraved another delineation from Royal MS. 15 E 4, which depicts a similar book-presentation. The king is seated on his throne, attended by his brothers and officers of the court. There is also a curious portrait of him on panel in the possession of the Society of Antiquaries; it was presented to them by Mr. Kerrich. It has been engraved for the original edition of the "Paston Letters;" and it may be fairly presumed to be a likeness of the monarch, as it was probably executed shortly after his decease; or if not before the reign of Henry VII., it bears marks of authenticity sufficient to warrant the belief that it was copied from a genuine and older portrait.

The Royal MS. 15 E 4, just quoted, supplies us with fig. 135 of two courtiers, who are standing beside the throne of Edward, and are said to be the portraits of his brothers, the Dukes of Clarence and Gloucester. Clarence wears a long green gown, with loose sleeves, a close red hat, and full bushy hair. The Duke of Gloucester is in the most fashionable dress of the day; his red hat has a gold band and jewelled button to secure the stem of a feather placed at its back, which bends gracefully over the head. His crimson jacket is furred with deep red, is exceedingly short, and gathered in close folds behind; the sleeves being as extremely long. He wears the garter round his left leg; his hose are blue; and he has the fashionable long-pointed shoe, and clog or patten. The face certainly resembles that of Richard III., in the

Fig. 135.

rooms of the Society of Antiquaries; but this, of course, is the younger man. His dandyism is also an historic fact.

In the Harleian MS., No. 372, is preserved a "Balad against excess in apparel, especially in the Clergy." It consists of six stanzas, the first two of which relate to the extravagance of the laity in their dress, and run as follows. It is supposed to have been written late in the reign of Henry VI.; but it was most probably composed in that of his successor.

"Ye prowd galantts hertlesse,
With your hygh cappis witlesse,
And your schort gownys thriftlesse,
Have brought this lond in gret hevynesse.

"With your long peked shone,
Therfore your thrifte [1] is almost don;
And your longe here in to your eyen,
Have brought this lond to gret pyne." [2]

The two figures here engraved are an illustration of the general costume of the period, which, capricious as ever, one day clothed the gentlemen in long gowns and wide sleeves, and the next arrayed them in tight short jackets, that scarcely reached the thigh. The latter fashion was the prevailing one, and is seen to advantage in both the gentlemen in fig. 136. He with the stick is from a curious painting which formerly existed on the walls of the Hungerford Chapel, Salisbury Cathedral, but which is now destroyed; it has been engraved in Gough's "Sepulchral Monuments." In the original painting he is not confronted by so pleasant a figure as

Fig. 136.

[1] prosperity. [2] want.

the gentleman in our cut: but is holding argument with Death, in a fruitless endeavour to avert his power, by advising him to visit the sick and wretched, and leave himself untouched. Death, however, is not at all disposed to listen to the

"Graceless gallant in all his luste and pride,"

as he terms him. As this figure was intended to "point a moral," we may be sure that he may be taken as a good specimen of a dandy of the period. He wears a tight jacket, very short, and confined at the waist by a narrow girdle, to which is appended a dagger. His sleeves are large, and open at the sides, to display the shirt beneath, which is loose, and projects from between the lacings of the opening. In some instances we find the sleeves slit immediately above and beneath the elbow, with a narrow piece of cloth to cover it, the whole being held together by wide lacing, leaving some inches' space between each portion of the sleeve, which is padded at the shoulders with wadding, to give a broad appearance to the chest: these sleeves were, by a law of the third year of Edward's reign, prohibited to be worn by any yeoman or person under that degree, under a penalty of six and eightpence, and twenty shillings fine for the tailor who manufactured them.[1] The hat he wears, with the single feather, is one of common occurrence; and the profusion of hair, which we may also observe in the other figure, forms a striking and not unpleasant contrast to the close crops of the previous reign. His tight hose are similar to the ancient chausses; and his long-pointed toes, now called *poulaines*, are as indicative of dandyism as the profusion of rings on his fingers. Against these poulaines the same law was levelled, and they were prohibited to all persons under the estate of a squire or gentleman, and they were not permitted to wear them more than two inches in length. Paradin speaks of them as being sometimes two feet long, and Monstrelet declares that boys wore them in 1467 on ell in length; for they were all the rage in France, as well as in England. Fig. 137 on the next page, is from

[1] In this year, 1463-4, 3 and 4 Edward IV., there was a petition against the inordinate use of Apparell and Aray of men and women. It is printed in the "Antiquarian Miscellany," vol. iii.

the Royal MS. 14 E 4, and gives us a striking example of this excess. When these fashions had lost their attraction, men ran into the opposite extreme, and obeyed the laws against pointed shoes by widening them across the toe to an absurd degree, similar to those worn by the other gentleman, fig. 136, copied from Royal MS. 15 E 2, dated 1482, and which may also be taken as a specimen of the male costume of the reign of Richard III., who came to the throne the following year. The back of this figure is worthy of notice, as it exhibits the way in which the doublet was closely plaited behind; and which is invariably delineated with great care in pictures of this period, so that it appears to have been a characteristic fashion.

Fig. 137.

The very grotesque effect produced by the costume of this period, when rendered by the unskilful hand of some of the ancient artists, whose drawing was awkward or defective, cannot fail to produce a smile, or raise a wonder that such things could be seriously delineated. Dr. Dibdin has noticed, in his "Bibliographical Decameron," that "about 1460 began to prevail that peculiar style of art which may be considered as furnishing the models for the woodcuts with which the publications of foreign printers, in particular, were so profusely embellished."[1] And he gives some specimens from a romance History of Thebes,

[1] In Wordsworth's "Excursion" is the following happy description of these

> "wooden cuts
> Strange and uncouth; dire faces, figures dire,
> Sharp-kneed, sharp elbowed, and lean-ankled too,
> With long and ghostly shanks, forms which once seen
> Can never be forgotten!"

which applies exceedingly well to Fig. 138, engraved on next page, and the many woodcuts executed during the period alluded to.

in the possession of E. V. Utterson, Esq., from which the two gentlemen here engraved are selected, without any attempt at improvement. The long thin legs of the figures contrast strangely with the exaggerated fullness of the doublet, which was worn short and loose at the waist, or secured there by a tie, of which these figures exhibit specimens; and the indelicacy of its shortness was a loud subject of complaint with the moralists. The bad drawing of the legs is, after all, the only exaggeration in this delineation; every other monstrosity being a grave matter of fact, as gravely set down by the pencil of the ancient artist. The hat worn by the first of these figures is similar to one seen in fig. 136, and is of a very common fashion. A group of hats is here given, to show the most ordinary

Fig. 138.

Fig. 139.

varieties. The first has the long pendent twisted round the neck, and is of black cloth. The second has a jewelled band, and is turned up with white, being very similar to that in fashion during the reign of Henry IV., engraved and described on p. 161. The third is of a more simple construction, having a gilt band and buttons only. The fourth is a sugar-loaf-shaped erection of red cloth or velvet,

which, with the bushy hair setting out from it and stretching on each side, gives the head the shape of a pyramid. The profusion of hair and the peculiarity of its form has been already noticed, and is as indicative of this period as any other portion of the figure.

From the same MSS. which furnished the preceding cut,—the two magnificent volumes of Froissart's "Chro-

Fig. 140.

nicles" (Harleian MSS. 4379-80),—we obtain the two mounted knights here engraved, premising that no attempt has been made to improve the drawing of either "man or beast." The first, who is unarmed, and represents Messire Guillaume de Lisle, rides upon a gaily trapped horse, whose mane and tail have been carefully trimmed, and whose accoutrements are in the most fashionable taste of the times. The saddle will be noticed as of very peculiar

shape, and was constructed to hold the rider firmly in his seat; but this also rendered him peculiarly liable to injury when thrown from it by accident, or thrust from it in the lists, and instances are on record of several such. The gentleman's hat and feather is of the common form; and he has the short jacket so fashionable at this time, but it has very wide hanging sleeves, which are thrown round the arm and across the right shoulder, to give freedom to

Fig. 141.

that side. The entire costume may be received as a fair average example of that ordinarily worn by the gentlemen of Edward IV.'s reign.

Our second cut affords an admirable contrast to this hero of "the piping times of peace." Here we have a knight, the young Count Jehan d'Armagnac, and his horse fully armed *à l'outrance*. The knight is encased in plate armour of the fashion of the day, with its acutely-pointed

and strangely-shaped elbow-pieces, and long *sollerets*, after the form of the shoes then worn. The horse's head is protected by the *chanfrein;* and movable plates of steel, termed a *crinet*, cover the mane; a burnished convex shield glitters on his breast, and richly embroidered cloths cover his chest and crupper. The horses in the tournament and war were sometimes as heavily armed as their riders; and considering the weight both had to carry, we might almost imagine them to have been a more powerful race than now exist, or else that they were (as Congreve describes a Gothic building to be)—

"By their own weight made steadfast and immovable."

The steel casing in which a warrior at that time enclosed himself, and which was made as impervious as possible, would allow as much battering as is exhibited in stage-fighting, and this might frequently be as much prolonged.

Fig. 142.

The above will help us to understand the doughty deeds of the knights of romance, who are frequently described as fighting, like Falstaff, "a long hour by Shrewsbury clock." When once thrown, if his fall did not knock all sense out of him, the knight was perfectly at the mercy of his opponent, as it was impossible to rise without assistance, and his opponent had only the trouble of coolly choosing the best chink in the junctures of the armour in which to insert his sword or dagger. Independently of some such advantage as this, the armour of this era deserved the encomium of King James I., that "it was an admirable invention, as it hindered a man from being hurt himself, or of hurting others," owing to its general cumbrousness.

The wide long sleeves now worn as ornamental appen-

dages to the dress, having a central opening for the arm to pass through, are well exhibited in that of the figure on the preceding page, copied from Royal MS, 14 E 4, a copy of the French "Chroniques d'Angleterre." It is one of the attendants at a royal feast, who is bringing in the *nef*, a vessel for holding spices or *liqueurs* used at table on great occasions, and made in the form of a ship. Fig. 143 is from a life of Christ published in 1486 at Antwerp by

Fig. 143.

Fig. 144.

Gerard Leen. The original represents an attendant at the banquet table of Herod. Fig. 144, from Reg. MS. 15 E 4, also of an attendant at a feast, shows the pleated back to the jacket and other details. The other kind of sleeve, worn by the dandy at p. 180, is also seen in fig. 145, that of a rustic musician, copied from Royal MS. 15 E 4. It is open at the side, to show the shirt beneath, and the opening is loosely drawn together by a lace. The cloth cap of this minstrel fits him easily, and his figure altogether does no discredit to a country festival. It should, however, be noticed, that the pipe and tabor were looked

Fig. 145.

on by the regular minstrels as so contemptible, that one of them declares the encouragement given to this inelegant music marked a decadence in public taste and manners, which could only portend the end of the world, or the coming of Antichrist?

Fig. 146.

The wooden-legged beggar, fig. 146, from Royal MS. 15 E 2, may serve as a sample of the plainest costume of the age. Long hair being no expense to him, he appears to rival a gentleman in the quantity he exhibits; independently of this, his dress is simplicity itself, and, like the crutch and cradle for his leg, more adapted for use than ornament.

The ladies during the whole of this period adhered with an obstinate pertinacity to their abominable head-dresses, in spite of all that could be said by satirist, preacher, or moralist. Their horns became exalted, and shot forth more luxuriantly than ever; witness the lady engraved in fig. 147, from Royal MS. 15 E 4, dated 1483. They were, however, generally superseded by the tall steeple-cap, as worn by the lady beside her, and which lingers even now among the peasantry of Normandy. The form of the dress is different from that worn in the reign preceding, being open from the neck to the waist in front, and having a turn-over collar, generally of a dark colour, surrounding it. The gowns are frequently bordered with fur to a considerable depth, and are so capacious as to be generally carried over the arm in walking. Their great amplitude will be best seen by the fig. 148, taken from the manuscript History of Thebes alluded to, p. 183. The lady is in this instance seated, and her dress is spread around her on all sides; the tall steeple-cap is covered with a gauze veil which partly shades the face; and the arrangement of the open gown above the waist is very clearly depicted. The waist is bound by a very broad band, a fashionable feature frequently displayed in drawings of the fifteenth century. The cuffs of her sleeves are very wide, and

reach to the base of the fingers. A very broad edge or band runs round her dress, the fashionable colour adopted for it was white; dark-blue, or brown, was the common tint of the gown, and these broad edges were constantly worn. The lady's shoes are in this instance hidden, but in the other figures they are seen; they were made with very long narrow-pointed toes, that sometimes peep forth like the sheath of a dagger. Very low dresses appear to have been worn by young women in the latter half of the 15th century, and numerous instances of this fashion occur in

Fig. 147.

Fig. 148.

brasses. Examples may be seen in those of Elizabeth Echyngton, 1452, and Agnes Oxenbrigg, 1480, both given in Haine's "Manual of Brasses."

Among the middle classes, who could not afford the extravagant head-dresses indulged in by the aristocracy, we find a hood worn with projecting sides "like an ape's ears," having the old pendant tippet, or liripipe, attached, which hung down the back, and gave a peculiarly grotesque appearance to the figure when viewed behind, as the reader may judge from fig. 149.

Monstrelet, in the fifty-third chapter of his "Chronicles," relates a long and edifying story of a perambulating preaching friar, one Thomas Conecte by name, who commenced so determined a crusade against the steeple head-dresses of the ladies in France, that none dared appear in them in his presence, "exciting the little boys to torment and plague them, giving them certain days of pardon for so doing, and which he said he had the power of granting." These young rascals were probably in no great need of so powerful an excitement to impudent mischief, and, stimulated by the circumstance, "endeavoured to pull down these monstrous head-dresses, so that the ladies were forced to seek shelter in places of safety;" and many were the tumults between the ladies' servants, the boys, and their other persecutors. In the end the holy father triumphed, and at a grand *auto da fé* he sacrificed all the head-gear that the ladies would bring, in a fire before his pulpit in the principal square. "But this reform lasted not long," says the chronicler; "for, like as snails, when any one passes by them, draw in their horns, and when all danger seems over put them forth again, so these ladies, shortly after the preacher had quitted their country, forgetful of his doctrine *and abuse*, began to resume their former head-dresses, and wore them even higher than before."

Fig. 149.

Fig. 150.

Fig. 150 is from the margin of the British Museum Froissart, and is one of many caricatures of the fashion sometimes called the chimney head-dress (Harl. 4379, 4380).

These volumes of Froissart's "Chronicles," which have already supplied us with specimens of the head-dresses of gentlemen, furnish us, fig. 151, with examples of those worn by the ladies of this

period. The first [1] and fourth are varieties of the horned head-dresses of an earlier time, so fashionable throughout Europe. The central figures show the steeple caps of dark cloth, and light ornamented silk or embroidery, also worn at this period. The second figure wears a dark gorget, closely pinned round her head, and entirely covering the breast. A contrast of tints seems to have been studied by the ladies in all instances: thus, when the black cap, gorget, collar, and cuffs were worn, the gown was light in its tint; and the use of black in giving brilliancy to other colours seems to have been generally acknowledged and acted on.

Fig. 151.

A plain country woman, with her distaff and spindle, is given, fig. 152, from Royal MS. 15 E 4. In the original this figure rises from the bowl of a flower, in the richly foliated border of one of the pages. She wears a *rayed* or striped gown of gay colours; and her head is enveloped in a close hood or kerchief. Her cuffs are turned over and plaited, like those worn by the fashionables of Elizabeth's time. There is much simplicity in the entire figure. A figure of

[1] A magnificent example of such a jewelled head-dress as this occurs in the full-length portrait of Margaret of Scotland, executed about 1482, and recently removed from Hampton Court to Holyrood Palace, Edinburgh. It is very carefully engraved in Shaw's "Dresses and Decorations."

a husbandman with a bill in his hand, from the same MS., is seen in fig. 153, showing the same rayed material for dress.

Fig. 152.

Fig. 153.

Fig. 154, of a carpenter, is from the list of benefactors of St. Alban's Abbey, as also is fig. 155, in which last the hood of cloth of ray is shown.

Fig. 154.

Fig. 155.

The short reign of Richard III. presents no striking novelty in costume, unless we except the very general adoption of another fashion of head-dress for the ladies, of which an example is given, fig. 156, from Mr. Waller's very accurate and beautiful work on Monumental Brasses. It is from the effigy of Lady Say, in Broxbourn Church, Hertfordshire, A.D. 1473, the thirteenth year of Edward IV.'s reign, about which time the fashion became usual, and throughout that of Richard was pretty generally adopted. For other examples, see the brasses of Eliz. Wakehurst, 1464, in Ardingly Church; Lady Playters, 1479, in Sotherby Church (Cotman); Lady Peyton, 1484, in Isleham Church;

Isabella Cheyne, 1485; also MS. Reg. 16 F 2. In order to display this head-dress; in many brasses of this date, the ladies are obliged to be shown nearly in profile. A very beautiful example of the same head-dress, but without the extended veil, is that seen in the effigy in Norbury Church of a lady of the Fitzherbert family, *circa* 1485. Another is given in Stothard's engraving of the effigy of Joan Lady Arundel (see also, *infra*, p. 224). The gentlemen also had begun to wear the long gowns and soberer costume that distinguished the reign of Henry VII., and of which a specimen is here given, from John Rous's pictorial history of Richard Beauchamp, Earl of Warwick, now preserved among the Cottonian MSS., Julius E 4. It represents the Earl in civil costume, in which there is a great deal of simple elegance; there is, however, a sufficiency of ornament to mark the station of the wearer, about the neck-band and jewels. The drawings in this manuscript are well worthy of attention. They are of quarto size, and are exceedingly good in point of composition and drawing. Strutt's copies of them in his "Horda Angel-Cynan" are very unworthy of the originals. Rous was a chantry priest, at Guy's Cliff, near Warwick, to which he came about the beginning of Edward IV.'s reign, and resided there till that of Henry VII.; he died 1491, but the MS. referred to was executed about 1485. He is remarkable as one of our earliest English antiquaries; and his drawings, which are generally done in delicately executed

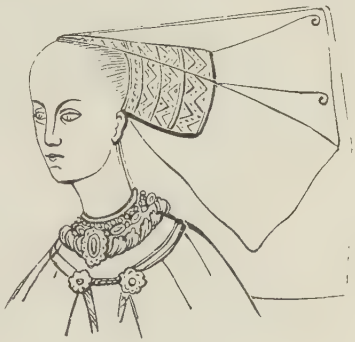

Fig. 156.

Fig. 157.

brown tints, are of considerable merit and much simple beauty.[1]

The most curious representations of Richard III. we possess are those now in the possession of the Society of Antiquaries; one of which, evidently by the same hand as that of Edward IV., already described, is exceedingly interesting for the strong and characteristic portraiture it exhibits. It has also been engraved in the "Paston Letters," and appears fully to carry out the accounts left us of Richard by the old historians, who describe him as a restless spirit, always sheathing and unsheathing his dagger while in conversation, as if his mind would not allow quietude to his fingers; a habit that would seem to be displayed in the picture to which allusion is made, which represents him drawing a ring on and off the finger.[2]

The figures of Richard and his Queen—the "Lady Anne" of Shakespeare—are engraved on next page from another work by John Rous, "The Warwick Roll," preserved in the College of Arms.[3] Richard is represented fully armed in plate, over which he wears a tabard emblazoned with the royal arms. The arched crown is a novelty, as our previous monarchs generally wore them open at top. Rous, who knew Richard personally, has given him the high-shouldered inequality which he attributes to him in his History of England. He says, "he was of low stature, small compressed features, with his left shoulder higher than his right." The Countess of Desmond, who had danced with him when young, described him as the handsomest man in

[1] In "Lancashire and Cheshire Wills," published by the Chetham Society, 1884, the prices of various cloths, &c., in 1477 occur. The following are a few of them: Brabant cloth at 5*d.* and 6*d.* the ell, Flemysh at 5*d.* to 12*d.*, Holland at 6*d.* to 18*d.*; white Osborner fustian at 5*d.*, white Holmes fustian 6*d.*, coloured fustian 7*d.*, Cane tuke 5*d.*, black buckram 3*d.* to 6*d.*, fustian tuke 1*s.*, blue chamlet 2*s.* 4*d.*; plaite lawne at 7*d.* to 21*d.* the plaite. Black velvet 8*s.* and 10*s.* the yard; damask 6*s.* 8*d.* the yard. Blankets 2*s.* each, and sheets 2*s.* each.

[2] Lord Stafford possesses another portrait closely resembling this one, which has been engraved as a frontispiece to Miss Halsted's "Life of Richard III." The same strongly marked and characteristic features appear in all of them.

[3] A similar roll has been reproduced in facsimile by Mr. Pickering, and Mr. Shaw gives some of the figures from it.

the room except his brother the king.[1] In this, as in many other characteristics of Richard, truth lies probably between the opposite extremes of the good or bad report given; it would, however, certainly appear, from all representations of him that have reached us, and may be considered authentic, that he was a man of hard feature and repulsive look in his latter years. It may surprise some of our readers to be told that Richard was remarkable for his

Fig. 158.

love of splendid dresses, and that his favourite Buckingham was no whit behind him. We cannot here print the inventory of the king's dresses that exists in the Harleian MS., No. 433,[2] and must content ourselves with a mere reference to a list, which, as Mr. Sharon Turner justly remarks, we should rather look for from the fop that annoyed Hotspur, than from the stern and warlike Richard III.

[1] Philip de Comines says that Edward IV. before he grew fat was the most beautiful man of his time, and his thoughts were wholly employed upon the ladies, hunting, and dressing.

[2] See also the wardrobe account for the year 1483, printed in vol. i. "Antiquarian Miscellany," and containing the emptions for Richard's coronation.

The Queen Anne wears a gold caul and regal circlet, from whence hangs a large gauze veil, held out by wires, like that of Lady Say, on p. 193; and her mantle is crimson, with white lining, probably ermine or fur, the same garnishing the upper part of her gown, which is open on the sides; and her sleeves have white cuffs, the colour of the gown being purple.

The ecclesiastical costume during the whole of this period does not appear to have undergone any change to warrant the necessity of giving cuts or descriptions, which may be better devoted to more important matters. A glance at the works of Stothard, Hollis, Cotman, Waller, and others who have given plates of effigies and brasses, or a look through the volumes of Gough's "Sepulchral Monuments," will give the best information. The satirists of the day chiefly attack the clergy on the subject of their luxuriousness, and occasional fondness for the fashions and the fopperies of the laity. The magnificence of the vestments used in the church service rivalled in splendour and costliness that of nobility or royalty; but the higher clergy aped the nobles in the cut of their dress in private life, and their fondness for hawks and hounds. They wore daggers at their jewelled girdles, and cut their dresses at the edges into the leaves and "jags" so much condemned by the graver moralists. In Staunton's "Visions of Purgatory," already quoted, he sees the bishops who had been proud and overbearing tormented with serpents, snakes, and other reptiles, to which the "jagges and dagges" of their vainglorious clothing had been transformed for their punishment; and the moths that bred in their superfluous clothing now became worms to torment them. The last stanzas of the "Balad against excess in Apparel, especially in the Clergy," particularly speak of their pride and voluptuousness. The author accuses them of wearing wide furred hoods, and advises them to make their gowns shorter, and the tonsure wider upon their crowns. Their gowns he also condemns because they were plaited, and censures them for wearing short stuffed doublets, in imitation of the laity:—

> "Ye poope holy prestis full of presomcion,
> With your wyde fueryd hodes, voyde of discrecion;

Un to your owyn prechyng of contrary condition,
Whech causeth the people to have lesse devocion.

"Avauncid by symony in cetees and townys,
Make shorter your taylis, and broder your crownys,
Leve your short stuffede doublettes and your pleyted gownys,
And kepe your owyn howsyng, and passe not your boundis."

The monumental effigy of William of Colchester, in Westminster Abbey, may be cited as a fine example of abbatial costume: he died in 1420. In Stothard's often quoted work will be found a coloured engraving of this figure. Hollis has engraved that of John Borew, Dean of Hereford, in Hereford Cathedral, who died in 1462; and it shows how very simply the dignitaries of the church were sometimes attired, despite the constant censures of the laity.

The full-length figure of Abbot Wethamstede, of St. Albans, is given on p. 198 from the Register-book of that Abbey, and may have been the work of Alan Strayler already named on p. 170. He is simply attired in a long black gown with wide sleeves; the cape, secured by a jewelled brooch at the neck, reposes on the shoulders, and was drawn over the head when required. He wears the mitre, a peculiar dignity awarded to some few abbeys, and bears a richly decorated crozier in his right hand; in his left is the royal charter he was instrumental in obtaining from Henry VI. There is a remarkably fine brass of this great man in the Abbey of St. Albans, which exhibits him in a more ornamental costume. We place beside him an engraving from the brass of Isabel Hervey, Abbess of Elstow, Bedfordshire, remarkable as a rare example of an abbess in her religious habit. This brass, which in the woodcut is, unfortunately, reversed, may be seen correctly engraved in Waller's "Monumental Brasses." She wears the *barbe*, or pleated neck-covering, which reaches above the chin, and was peculiar to the religious women, though occasionally adopted by elderly ladies in private life. The Countess of Richmond, mother of Henry VII., is generally represented in one. The long gown with loose sleeves of the abbess is precisely like that worn by the Abbot Wethamstede; over this is thrown the capacious mantle, the head being covered by a cloth coverchief or hood. The

simple effect of the black dress and white barbe would be aided in its dignity by the elaborately decorated crozier, emblematic of the power of its plainly-accoutred wearer.

The dress of a plain parish priest may be seen in fig. 161, given on the next page, from the brass of John Islyngton, in Cley church, Norfolk, engraved in Cotman's series of brasses. He was vicar of Islington in that county,

Fig. 159.

Fig. 160.

from 1393 to 1429. He is in the habit of a doctor of divinity, has a long gown edged with fur and wears a plain cap on his head. Priests are so generally represented in their official dress, that this little figure possesses extra claims to notice.

The ordinary costume of a priest habited for the altar

may be seen in fig. 162, the Canon Laurence Lawe, from an incised slab, dated 1440, in All Saints' Church, Derby. He wears the almuce (a distinct article of dress from the amice), a hood of fur, worn by canons as a defence against the cold when officiating; it fitted on the shoulder like a capuce, and had long furred ends hanging down the front of the dress like a stole. It is very frequently seen in brasses of this period, for instance those of John Mapilton, 1432, Broadwater, Sussex, and Prior Prestwick, 1436, Warbleton Church, Sussex; also Dr. Langton, *circa* 1515, Queen's Coll., Oxon.

Fig. 161.

Fig. 162.

The ordinary walking-dress of a monk of the time of Edward IV. is given, fig. 163, from Royal MS. 14 E 4. His hood is thrown off; and the length of his pendent tippet would seem to confirm the objections made by the satirists to the clergy's love of fashionable extravagance. The wide sleeves of the monk's gown are edged with fur, and he has thrust his hands into them for warmth. He wears an ornamental girdle, to which is attached his purse; bringing to memory a tale of the time of Henry VIII., in the collection known as Shakespeare's Jest-book, of "a certayne prieste that hadde his purse hangynge at his gyrdell, strutting out full of money." Such purses were formed of velvet, and had tassels of gold thread, the framework and clasps of metal gilt, or of silver, upon which were frequently inscribed moral and religious sentences. His writing materials are hung across his girdle, in front of the purse, consisting of a small ink-horn, and a long *penner*, or case,

containing writing materials. In Shaw's "Dresses and Decorations," is engraved the penner which tradition affirms was left at Waddington Hall by Henry VI., during his wanderings in Yorkshire, after the fatal battle of Towton; it is formed of leather, ornamented with patterns in relief; see a cut of the same in the Glossary.

Fig. 163.

The gradual changes produced by civilization, and the division of labour, both of mind and body, consequent on it, disjoined the legal profession from the church, and gave its functionaries a distinct costume, yet sufficiently clerical in appearance to distinguish its parentage. Two examples have been selected for the engraving on next page; the first from Stothard's "Monumental Effigies," supposed to represent Sir Richard de Willoughby, Chief Justice of the King's Bench in the eleventh year of Edward III., and therefore not too far removed from the early part of the period of which we are now treating to be inadmissible here as an interesting illustration of early legal costume.[1] He wears a plain gown, with a close collar, which is buttoned down the front, and has wide sleeves, displaying the tighter ones of the under-clothing, with their rows of buttons from the elbow to the hand, which is partly covered by them; his waist, like that of Chaucer's sergeant-at-law, is

"Girt with a ceint of silk with bars small."

The second figure is that of Sir William Gascoyne, Chief Justice of the King's Bench, immortalized by Shakespeare,

[1] One of the earliest examples of legal dress is the figure of Robert Grymbald, a judge of the time of Henry II., on his seal, engraved in Dugdale's "Origines Juridiciales."

and the older historians, as the judge who punished Prince Hal, afterwards the great Henry V. He died 1419, and is buried in Harwood Church, Yorkshire, and our copy is made from the effigy given by Gough from that tomb; the principal variation in costume from the other effigy being the addition of a long mantle buttoned on the right shoulder, and a close-fitting hood instead of the coif or small cap; and which is said by some writers to be commemorated in the small circular piece of black silk still placed in the centre of the judge's wig.

Fig. 164.

In the time of Edward III., the justices of the King's Bench were allowed liveries by the king of cloth and silk, and fur for their hoods of budge and minever.[1] In the eleventh of Richard II., the justices had for their summer robes each ten ells of long green cloth: the chief justices having twenty-four ells of green taffeta extra. In the twenty-second of Henry VI., John Fray, then Chief Baron of the Exchequer, had allowed to him for his winter robes against Christmas ten ells of violet in-grain, one fur of thirty-two bellies of minever pure for his hood, another fur of a hundred and twenty bellies of minever gross,[2] and seven tires of silk; and for his summer robe, against Whitsuntide, ten ells of long green cloth, and half-a-piece of green tartarin. The ~~other~~ barons of the same court had for their summer robes each of them ten ells of violet in-grain, with one fur of a hundred and twenty bellies of minever gross, and another fur of thirty-two bellies

[1] Budge is lambskin, with the wool dressed outward. Minever is the skin of the ermine, an article only worn by noblemen.

[2] The finer parts of the fur being used for the hood, the coarser for trimmings.

of minever pure for their hoods, and likewise two pieces of silk, each of seven tires; from which it appears that the colour of the judge's robes was not constantly the same, but green seems for a considerable time to have prevailed.

Sir John Fortescue, in his "De Laudibus Angliæ," written about this time, speaking of the formality of making a judge, says, "He shall henceforward from time to time change his habit in some points; for being a sergeant-at-the-law, he is clothed in a long priest-like robe, with a furred cape about his shoulders, and thereupon a hood with two labels (such as doctors of the law wear in certain universities with their coif); but being made a justice, instead of his hood he must wear a cloak closed upon his right shoulder, all the other ornaments of a sergeant still remaining, saving that his vesture shall not be parti-coloured as a sergeant's may, and his cape furred with minever, whereas the sergeant's cape is ever furred with white lamb-skin."

The parti-coloured coats with stripes worn by the legal profession are seen in "The man of law" in the Ellesmere Chaucer, figured in Mr. Furnivall's reprint for the Chaucer Society; also in the portrait of Galfridus de Rokehamstede in Cott. MS. Nero D 7, the catalogue of the benefactors of St. Albans.

For further information on this subject, see "Archæologia," vol. xxxix, and "Proc. Soc. Ant.," new series, vol. iii., p. 414.

Lydgate in his "London Lackpenny," says,—

"In Westminster Hall I found out one
Which went in a long gown of *raye*."

And he mentions the judge in the common place (pleas), who wore "a silken hoade."

Fig. 165.

Fig. 165, from Cott. MS. Nero D 7, represents Galfridus de Rokehamstede, one of the benefactors of St. Alban's Abbey. He wears a tippet, and the left sleeve and left side of his gown are striped. He holds in his hand the deed of gift with the seal attached.

In vol. 39 of the "Archæologia," are representations

of the law courts at Westminster; in which many of the officials wear dresses striped or rayed on one side only. These plates in the "Archæologia" are exceedingly valuable as showing the arrangement as well as the costume in the courts of law at this period.

The costume of a medical practitioner in the fifteenth century is here given from a curious picture of the interior of a doctor's study, in Royal MS. 15 E 2 (engraved in the "Archæological Album," p. 88). A surgeon and physician are represented in the original; they are both dressed alike: we copy the figure of the latter. He wears a close dark cap with a narrow edge, a furred cape, and long dark gown edged with fur, which he holds up in walking. It is not drawn in at the waist, but hangs loosely from the shoulders to the ground. Such an outward semblance of gravity as long and ample draperies afford, has ever been coveted by the learned professions, and is still retained on public occasions.

Fig. 166.

The military costume of the reigns of Henry IV. and V. had arrived at a perfection of richness and beauty unsurpassed by that worn at any other period. The effigies of those knights remaining to us whose prowess "stirred the nations," and achieved immortality for themselves and honour for their fatherland, are worthy examples of the heroes of chivalry, supplying all that the painter can wish to possess in the way of material for his resuscitation of the days that saw their noble achievements. In the collection of rubbings from brasses, preserved in the British Museum, is the figure of a knight in plate-armour, see fig. 167. No memorandum of its history is attached, but it affords a good example of the solid-looking case of steel in which a warrior enclosed himself during the reign of Henry IV. It is the brass of Sir John Drayton, who died Oct. 3, 1411, and is buried in the church at Dorchester, Oxfordshire, the family taking its name from the neighbouring village of Drayton. Gough, in his "Sepulchral Monuments," vol. i. p. 201, describes this as "a brass figure, in close-pointed helmet, a collar of SS on a strap buckled round his neck,

and fastened by a trefoil fibula; he wears round shoulder-pieces, escallops at the elbows, and sword-belt studded with trefoils slipt, mail fringe to his armour, and two plates falling from the middle of it; a sword and dagger, and on the sword-hilt are I.S. entwined;[1] under his head a helmet, surmounted by a Saracen's head; his legs are gone, as is the figure of his wife." The brasses of Geoffrey Fransham, 1414, Sir William Calthorpe, 1420, John Brooke, 1426, John Norwich, 1428, afford specimens of the same style of armour, and may be consulted in Cotman's work on the Norfolk and Suffolk Brasses with advantage to the artist. The collar of SS, worn by Sir John Drayton, was the favourite badge of Henry IV., the founder of it, and is engraved on a larger scale beside the figure. The bascinet is without a vizor, and the gorget is of solid plate, near which circular palettes are placed for extra protection over the gussets of the armpits; they are sometimes in the form of a shield, emblazoned with a coat-of-arms;[2] the elbow-pieces are of small dimensions

Fig. 167.

[1] The first and last letters of the sacred monogram I. H. S. "The ancient practice of placing the monogram on the scabbard, and of studiously forming the hilt into a cross, was intended as a profession that the wearer trusted not to his own arm for victory, and also served to remind him that his sword should never be unsheathed except in a righteous cause."—*Addington's Dorchester Church.*

[2] Various shapes occur; for instance, in the brasses of Sir J. Fitzwaryn,

and acutely pointed. From the waist to the hips flexible plates, termed *taces* or *tassets*, surround the body, the ends of the under-tunic of chain-mail appearing beneath. The sword (erroneously placed on the right side) is suspended from the waist by the belt previously described; his dagger is on the opposite side. The legs, if completed, would be precisely like those of Sir Thomas Cawne, p. 130, with the same overlapping sollerets on the feet. The head of the knight rests on his tilting-helmet, which was worn over the bascinet in the tournament, and it was surmounted by his crest. In this instance it is a Saracen's head, from which hangs the *cointoise*, a scarf of cloth or silk, which took the place of the older kerchief of plesaunce: its jagged and leaf-shaped edges, and tasselled terminations, are still familiar to us in the *mantlings* of modern heraldic crests. The staple by which it was affixed to the breast of the knight may be seen in front of it; and the pillow of the armed knight of the middle ages is generally formed of this defence, so peculiarly characteristic of its owner.

The changes and improvements effected at the beginning of the 15th century will be best seen by referring to the fine brass of Sir Robert (1391) and Sir Thomas (1412) Swynborne. The bascinet, it will be seen, has altered somewhat in shape; the lower part is now of plate, and the camail is replaced by, or covered over with, a standard of plate, beneath which there is an edging of mail, either part of, or representing the former camail. The armpits, hitherto defended by gussets of mail (*vuyders*), are now protected by palettes, and the gauntlets have more articulation at the wrists. The surcoat now disappears, and the external covering of the body is of plate, with a skirt of metal hoops, or taces. The legs are further strengthened by additional plates just below the knee, and in some cases fringes of mail appear below them. The sword belt is now hung diagonally, and the ornate belt round the hips has disappeared. The sword and dagger hilts have changed to

1414, and of G. Fransham, 1414, the palettes are round; Sir J. Wylcotes, 1410, they are oval; Sir T. Bromflete, 1430, and Roger Elmbrygge, *c.* 1435, they are oblong, broader at the top than below, and with rounded corners. Sir T. de St. Quentin and the brass at South Kelsey, *circa* 1420, are examples of the two palettes varying in shape.

the pear shape which seems to have continued in vogue for some time. The brass has been finely engraved to a large scale by Messrs. Waller.

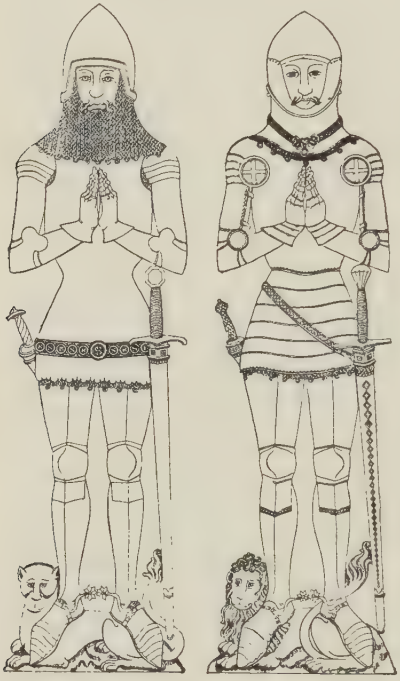

Fig. 168.

The full-length figure of Robert Chamberlain, esquire to Henry V., is engraved on next page the same size as the original drawing in the Register-book of St. Albans, already alluded to. The date, 1417, is placed behind the figure of the knight in the original MS., which was probably the date of that donation to the Abbey which secured him a place in the volume. He is putting up a prayer to heaven in the conventional form of a scroll, which is received by a hand from the clouds. The costume is very curious and valuable, as it depicts many novelties, as well as the lingering remains of older fashions: the bascinet rises to a point, upon which is placed a hollow tube, to receive the *panache*, or group of feathers, which now nods gracefully above the head of the warrior. The vizor bears some resemblance to that worn in the reign of Richard II.; while the camail carries us back to the days of the Black Prince. The body of the knight is entirely covered by a tight-fitting jupon, embroidered all over with foliated ornaments, the chain-mail worn beneath appearing below it. A girdle crosses the hips, having a jewelled centre, enamelled with the letter R in the midst; his sword and dagger are affixed to it. The armour of the legs, like that of the arms, is of

plate. The long-toed sollerets, and extravagantly large rowelled spurs, are equally characteristic of this period.

The armour about this time was often ornamented with rich chasing round the edges of the gloves, the elbow and knee-pieces, as well as at the junctures of the various parts; and its general effect was that of gorgeous security. Nothing, for instance, can be more beautiful than the effigy of the Earl of Westmoreland, in Staindrop Church, Durham, or that of Michael de la Pole, Earl of Suffolk, in Wingfield Church, Suffolk, as given by Stothard.[1] The one on the next page, selected as a favourable example, is copied from Mr. Hollis's etching of the effigy of Sir Humphrey Stafford, who died 1450, and is buried in Bromsgrove Church, Worcestershire. The effigy of Phelipp, Lord Bardolf (at one time called that of Sir R. Grushill), who died 1439, engraved by Stothard, closely resembles this figure. The chief differences are, the palettes in the first are replaced by

Fig. 169.

[1] Highly ornamented gauntlets are seen in the effigies of Thos. Beauchamp, Earl of Warwick, 1401, Lord Bardolph, 1439, and many others.

the large pauldrons in the later one, and the gauntlets differ as we might expect; but the division of the lower tace into two parts in the Bardolf effigy, while the Stafford one has the continuous plate, makes it appear as if the latter effigy was executed before the death of Sir Humphrey, whilst the Bardolf one was not made till some time after 1439. A rich jewelled wreath, called an *orle*,[1] now surrounds the basinet, which is pointed at the summit; Sir Humphrey wears the collar of SS, and is literally

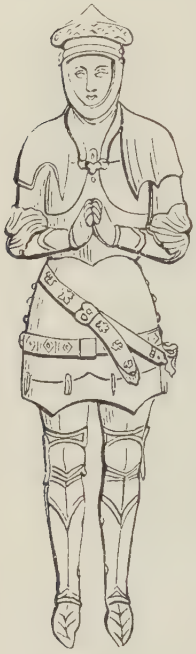

Fig. 170.

"Cased from head to foot in panoply of steel."

By comparing this figure with that of Sir Thomas Cawne, engraved at fig. 113, p. 153, the distinctive variations of the two epochs will at once be detected (such as the absence of the camail, etc.), and thus save much unnecessary verbosity.[2] The cut given on the next page of Thomas Montacute, Earl of Salisbury, is from an exquisite outline drawing, representing the Poet Lydgate presenting his work, "The Pilgrim," to that nobleman. It is a type of the military costume of part of the 15th century. The Earl is bareheaded, and with the peculiar *crop* so often seen in drawings of the time of Henry VI. His armour exhibits good examples of the *palettes* and *taces*, and the breastplate consisting of two pieces held together by a strap, as in the Warwick effigy. The gauntlet, articulated at the wrist, and with simple broad plates over the fingers, leaves them free to handle the poleaxe; similar types of which are seen

[1] Good examples of the jewelled orles will be found in the effigies of Sir Edward de Thorpe, 1418, Lord Bardolph, 1439, Sir Thos. Wylcotes, *circa* 1411, at North Leigh.

[2] The effigy of Sir Richard Vernon, in Tong Church, Shropshire, may be cited as another very fine example of the military costume of the period. It has been engraved and coloured after the original effigy, by Mr. Shaw, in his beautiful work on Dress and Decorations.

in the Richard II. MS. Harl. 1319. He has hanging at his back a cloak with *jagged* edges. The whole figure is singularly easy and well proportioned. The original drawing, which has been merely stuck on the first page of Harl. MS. 4826, also contains the figure of the poet and a *pilgrim*, in allusion to the subject of the poem.

Fig. 171.

Long and wide sleeves are sometimes worn over the armour, upon which they are fastened at the shoulder, their edges being frequently cut into the shape of leaves or escallops.

The pride of the English army, at this period, were the archers and cross-bowmen. To expatiate upon them or their deeds would be a work of supererogation. They were much cared for by our monarchs. Henry V. ordered the sheriffs of several counties to procure feathers from the wings of geese for his archers, plucking six feathers from each goose. Swan-feathers were also in request. In the fine old ballad of Chevy Chase, mention is made of the death of Sir Hugh Montgomery, and it is said of the archer who struck him:

> "The swan-feathers that his arrow bore
> With his heart's blood were wet."

Their arrows, "a cloth yard long," were of the ordinary standard, and their power of flight very great. The cross-bow was powerful enough to send the "quarrel"—as their arrows were termed—a distance of forty rods. Two most interesting figures of these cross-bowmen, though from a foreign source, are here given, fig. 172, from Willemin's "Monumens Francais Inédits."[1] The archers are clothed

[1] From the "Froissart" in the National Library, Paris; the first figure occurs in the illumination representing Charles VII. and the Parisians in arms. In "Johnes Froissart," the plates of which were traced from illuminations in the Paris and British Museum MSS., both of about the time of Edward IV., will be found innumerable examples of archers and cross-bow-men; and for those who cannot consult the MSS. in the

in jazerine jackets,—a species of defence so named from the Italian *ghiazerino*, owing, says Meyrick, to its resemblance to a clinker-built boat; it is mentioned as early as the latter part of the thirteenth century, and was formed of overlapping pieces of steel, fastened by one edge upon canvas, which was coated over with velvet or cloth, and sometimes ornamented with brass. One of the figures here delineated carries his cross-bow over his shoulder, and has suspended from his waist a *moulinet*, and pulley for winding up his bow. This operation the other is performing by fixing one foot in the sort of stirrup at the bottom, and applying the wheels and lever to the string of the bow, and so winding it upward by the handle placed at its top.

Fig. 172.

The Royal MS. 15 E 4 ("Croniques d'Angleterre"), executed *circa* 1480, supplies us with fig. 173, a group of soldiers, some using the long bow; they all wear jazerine jackets: the third figure has a camail, and chain-mail jacket on beneath. In the original they are besieging a town, and having taken their places, have arranged their arrows for shooting, by sticking them into the ground at their side. The arrows were carried in quivers of the ordinary form appended to the girdle, or else in a deep square quiver, such as that hanging from the waist of the centre figure, and which holds the smaller *quarrels* shot from the cross-bow, which he is now winding up. A defensive garment which is often mentioned in the fifteenth, and which was worn as late as the sixteenth century by the ordinary

former place, the "Chroniques d'Angleterre," Reg. 14, E 4, *circa* 1480, and many others will be of great assistance.

soldiers, was the brigandine. This consisted of a quilted coat or jacket, between the two cloths of which were small

Fig. 173.

plates of metal, which, kept in their places by the stitching, formed a flexible and secure protection. A good specimen of this class of defence is shown in fig. 174, from a specimen in Warwick Castle, figured in Sir S. Scott's "History of the British Army.[1] The archers were generally protected by large shields or pavises, which were pointed at bottom, and convex, reaching to a man's shoulders, behind which they were well secured, when the pointed end was affixed in the earth before them. A large wooden shield, called a *talvas*, was also used for the same purpose.[2]

Fig. 174.

The helmets they wear are those termed *salades*, which

[1] This cut is reduced by permission of Messrs. Cassell from the above work.

[2] Mounted archers are shown in the MS. of the Deposition of Richard II., Harl. 1319, engraved in "Archæologia," vol. xx. When Edward IV. invaded France in 1474, he took over, according to Philip de Comines, "15,000 archers on horseback with their bows and arrows."

became the usual protection for soldiers about the reign of Henry VI. They sometimes cover the head and eyes, as shown in Fig. 175, No. 2, or have movable visors, one of which is engraved here, No. 4; and in No. 3 we see the visor lifted. The specimen is in Goodrich Court; and has been engraved in Skelton's Illustrations of the Ancient Arms and Armour there.[1]

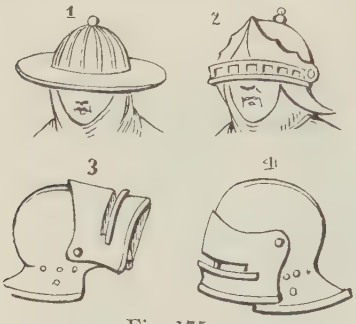

Fig. 175.

A novel shield was also introduced at this period; a specimen of which is here engraved from the same work. It is of square form; "it is a mean or middle weapon," says Giacomo di Grassi, in the English edition of 1594, "between the buckler and the round target; some persons holding it on the thigh, and others with the arm drawn back close to the breast;" but he recommends its being held at arm's length, so that one angle be elevated just above the sight.

Fig. 176.

A very fine example of the armour of this period is to be seen in the effigy of Richard Beau-

[1] Some salades were worn with mentonnières or chin-pieces, when by lowering the head the whole face was covered. Numerous examples of this type will be found in Hefner's "Trachten," from which one is given in the Glossary. The salade with the mentonnière is seen in the brass of Sir Edward Clere, 1488, but the chin-piece is usually omitted in order that the face may be shown. No. 1 is a form of helmet seen in illuminations of the end of the 15th century.

champ, Earl of Warwick, in the Beauchamp Chapel, St. Mary's Church, Warwick. His will is dated 1435; and the Chapel of our Lady, or Beauchamp Chapel, was commenced 1442, and finished 1465. The late Charles Stothard found that the figure was movable, and engraved in his

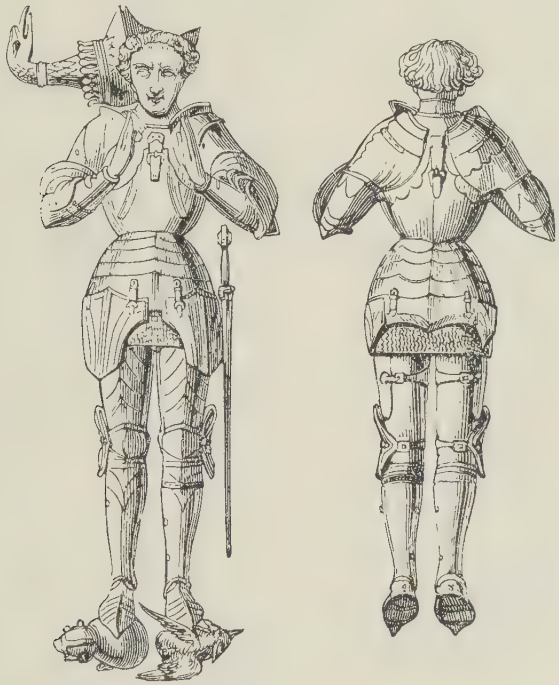

Fig. 177.

"Effigies," four views of the figure; and they are the most valuable example of an armed warrior of the period we possess.[1] The back in particular is unique; and Mr. Kempe justly remarks that "the view of the figure about the shoulders is remarkably fine, and must be of the highest value to the historical painter for its boldness and truth."

In the margin of the splendid MS. already quoted,

[1] A facsimile of this effigy is in the Crystal Palace.

Royal 15 E 4, is the figure of a knight, engraved in fig. 178, fully armed in all points, but wanting the helmet. The *pauldrons*, which give protection to the shoulders, are large ;[1] the elbow-pieces project with hooked points, like a lion's claw. The gauntlets have overlapping plates, instead of fingers. To the tassets which cover the hips, *tuilles* (so termed from their resemblance to the tiles of a house) are hung, which cover the upper part of the cuisses, and which was a novelty introduced during the reign of Henry V. This figure in the original MS. holds a very high standard, a portion of the staff (which is like a spear) only being here given; it is embroidered with the figure of St. George and the Dragon, and the motto, "Honi soit," etc. The word ANIME is painted on the shield, which is of uncommon shape; to it is appended the guige or strap by which it was secured round the wearer's shoulders.

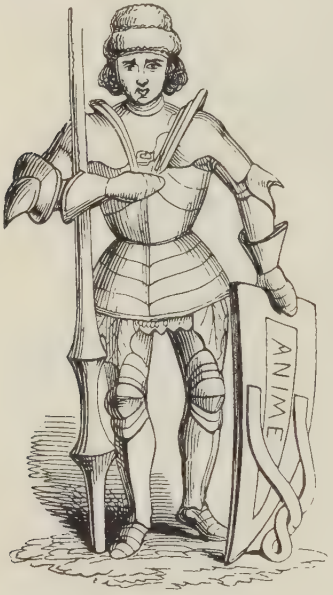

Fig. 178.

The fashion has been already noticed which at this time prevailed, of wearing a tabard over the armour, richly emblazoned with the armorial bearings of the knight. The figure of Richard III., engraved on p. 195, affords a specimen; and many others may be found in the plates of Cotman, Stothard, Gough, Hollis, and Waller. Another example is added, fig. 179, from a painted window in East Herling church, Norfolk, executed between 1461 and 1480, and which represents Sir Robert Wingfield, in complete armour, kneeling at his devotions. It is unnecessary here to enter into a detailed description of his suit, which will be suffi-

[1] The figure of St. George in the National Gallery picture of that saint with S. Anthony, by Pisano, *circa* 1438, shows the large size to which the pauldron had then attained on the continent.

ciently visible to the eye; the collar of suns and roses he wears was the favourite badge of Edward IV., and was given by him as a mark of honour to his adherents. The entire body of the tabard, it will be noticed, is filled with the arms of the knight, uninterrupted by the juncture of the waist; the sort of wing which covers the arm was also devoted to the same display of heraldry on a smaller scale.

Fig. 179.

Figs. 180 and 181 are further illustrations of the military costume of this period. Fig. 180, Reg. MS., 14 E 2, shows the visored salade and the large pauldrons which came into vogue about this time. The long sleeves of the civilian have already been noticed.

Fig. 180.

Fig. 181.

Fig. 181, from Rous's "Life of the Earl of Warwick,"

previously referred to, gives a good specimen of the bill, and also of the quilted jacket or brigandine. The second figure wears complete plate, and his round salade is surmounted by a jewelled plume.

The groups of arms engraved in figs. 182, 183, have been selected so that they may give a fair general idea of the offensive weapons of the period. No. 1 of fig. 182 is a mace of the time of Henry V., and which was much used by the cavalry from the reign of Edward II. All heavy-armed men were supplied with them during the 15th and 16th centuries; they were hung at the saddle-bow, and used to break the armour of an opponent, and destroy him by the blow, or else afford passage for a sword; in lieu of them they sometimes had a horseman's hammer, or short battle-axe. No. 2 is the hand-cannon of the earliest form, with the touch-hole at top. No. 3 is a hand-gun and battle-axe united, with the next improvement, a pan at the side of the touch-hole, to prevent the escape of the powder. No. 4 is the guisarme, a most deadly weapon, used very commonly by foot-soldiers in attacks on cavalry, its scythe and spear being horribly efficient in such encounters. No. 5 is a bill of the time of Henry VI.; No. 6, one of the reign of Edward IV.; and No. 7, one of that of Richard III., having a hook at the side to seize the bridle of a horse. These last three figures clearly show the variety of form that occurred in these implements during these periods.

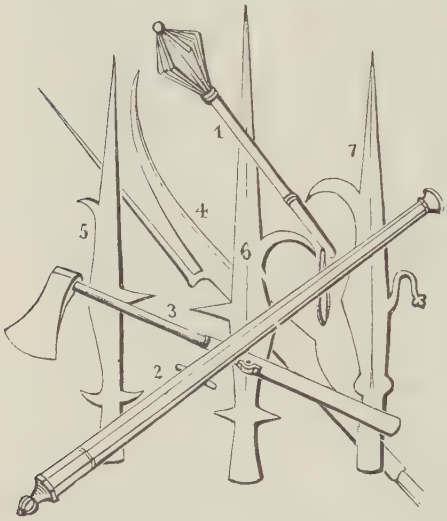

Fig. 182.

No. 1, in fig. 183, gives us the form of the large two-handed sword of the time of Richard III., when it received some improvements not visible in No. 2, which delineates that in use in the previous reign of his brother, Edward IV. Di Grassi must again supply us with a description of how they were used. He says the swordsmen always struck edge blows downward, "fetching a full circle with exceeding great swiftness, staying themselves upon one foot;" the hand towards the enemy taking fast hold of the handle near the cross, while the other was fixed near the pommel. Meyrick adds, that these swords were so well poised as to excite astonishment on trying the ease with which they may be wielded. Their power is noted in the old romance of "Sir Degrevant," where a warrior is spoken of, who

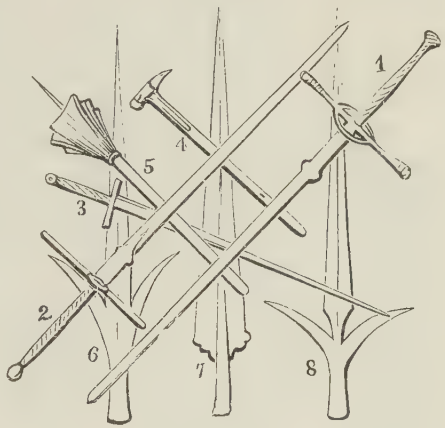

Fig. 183.

> "With hys two-honde swerde
> He made swyche paye,
> That syxty lay one the feld."

No. 3 is an ordinary sword, for the better contrasting of the relative sizes, the two-handed sword being as long in the blade alone as the other one was in its entire length, and this was the general standard.[1] Our ancestors were not particular in keeping them bright. They often note

[1] The sword is often shown in brasses from about 1460 till the end of the century, as worn in front of the body. See those of Quartermayne, 1460, Playters, 1479. About the same period sword hilts are seen with tassels or cauls, as in the brasses of Sherbourne, 1458, Bourchier, Earl of Essex, 1483. The pear-shaped pommel occurs very frequently in this century, but the round head also is often seen.

the contrary. Thus, in the romance of "Richard Cœur de Lion," we are told

> "And the Englishmen defended them well
> With good swordes of brown steel."

And in Davie's "Geste of Alexander," written in 1312, the hero wishes

> "That I were yarmed wel
> And hed my sweord of browne stel,
> Many an heid wolde y cleove."
>
> "An ax he hente of metall *broun*."
> *Octavian Emperor. Weber's Romances.*

No. 4 is a horseman's hammer of the time of Edward IV., the handle of steel, and perforated to receive a cord, usually wound around the wrist, to prevent its being beaten out of the hand; it has a pick on one side for penetrating armour. No. 5 is a mace of iron, of the time of Edward IV., with a pike at its end for thrusting. No. 6 is a ranseur of the time of Edward IV., distinguished from the partisan, No. 7, by having a sharper point and side-projecting blades. No. 8 is a spetum of the time of Richard III., distinguished from the ranseur by having its lateral blades bow-like, and sharp in the concave curve.

THE TUDORS.

INTENT on the acquisition of wealth and power, and naturally of a reserved and crafty disposition, Henry VII.'s court was at no period either a gay or a brilliant one; nor do we find this monarch displaying anything gorgeous in personal decoration in the portraits still remaining of him. The effigy on his tomb at Westminster is habited in a simple furred gown and cap; very similar, and in no degree more kingly, than that rendered familiar to the eye in portraits of the great Erasmus. A sobriety of costume was almost consequent to these regal tastes; and we find, accordingly, little to note in the way of absurd extravagances, which, at this period, do not appear to have been indulged in by the great majority: exquisites there were, and will be, in all ages and times, and so we find some in those days expensive enough in their costume to excite the ire of the sober-minded; though the general complaint was, that a feminine taste reigned among the lords of the creation; and certainly, when we find them putting on "stomachers" and "petticottes,"[1] we may indeed begin to doubt the sex of the wearers.

The beplumed youth engraved in fig. 184 is an excellent sample of a dandy of this period, and occurs among the illuminations in the copy of the "Romance of the Rose," among the Harleian MSS. in the British Museum, forming No. 4425 of that collection, of which this volume is a distinguished gem. His short doublet, with its preposterously long sleeves; his close-fitting vest, low in the neck and displaying the shirt above; the tight hose and broadtoed toes, are all characteristic of a gay youth of Henry the Seventh's

[1] The "stomachers" were coverings for the breast, of cloth, velvet, or silk over which the doublet was laced. The "petticottes," according to the genuine signification of the word, were short or little coats, distinguished as such from the longer outward garments.

time.[1] His hair is long, and flows over his shoulders in a profusion of curls, which were then as much encouraged by the beaux as the moustachios and beard were carefully eradicated. A small cap or coif (which Quicherat, without giving any authority, calls the "*bicoquet*") covers the upper part of the head, over which is worn a hat which might rival that of Chaucer's Wife of Bath, which he declares to have been as broad as a buckler or target. An enormous plume of variegated feathers adorns this obtrusive article of costume, the stem of each feather being ornamented with rows of pearls or jewels.[2] These plumed hats are frequently depicted slung behind the back of the wearer, and the head covered only by the small coif. The *square* cap (an article of head-dress peculiar to this period, when it first came into fashion) is seen on the companion-figure of our cut, copied from Royal MS. 19 C 8, which was executed in 1496, as appears from the date given at its close. It is a fair specimen of the general form of dress adopted by the gentlemen of the age; and the most fastidious could find little to complain of in its sober gravity. A long gown with wide sleeves, fastened by a girdle or narrow

Fig. 184.

[1] Medwall, in his "Interlude of Nature," written before 1500, describes a dandy of that day in his character of Pride. He wears a scarlet bonnet, a profusion of hair, a doublet laced over a satin stomacher; a short gown with wide sleeves hanging down, having in them cloth enough for a boy's doublet and coat; and a dagger in his girdle. A page is employed to carry his sword after him.

[2] Feathers were often so ornamented; the portrait of Philip II., by Coello, in the National Portrait Gallery, shows the fashion.

scarf at the waist, lined with a darker cloth, and open from the neck to the waist, falling over the shoulders and displaying the inner vest, gives a staid and dignified appearance to the figure, not unbecoming the most philosophical. If any ornament was adopted, it appears to have been confined to the under-garments, which are sometimes embroidered; the shirt at the collar and wrists, where it now caught the eye, was also frequently decorated with needlework.

An embroidered vest of the fashion last described is worn by the first gentleman (fig. 185). The pattern is in the most approved taste of the age; and it is not uncommon to see the gown of gentlemen embroidered with these large flowered and foliated ornaments, which sometimes remind one of those worn by a Chinese mandarin. The hat is without feathers; but that worn by the second figure has a profusion of them, and is slung over the back in the way just alluded to, the head being covered by the smaller skull-cap, with its narrow upturned brim; the purse at the girdle, and the variegated breeches, which now began to form a separate article from the long hose, as worn by the companion figure, will be noticed; as well as the very broad-toed, clumsy-looking shoes, which now became equally fashionable. The first figure is from a painting in distemper, on the walls of Winchester cathedral, executed in 1489, by order of Prior Silkstede. The other is from the exquisite illuminations of the "Romance of the Rose," already alluded to. The illuminations in this

Fig. 185.

volume may be justly considered as triumphs in this particular branch of art. Nothing can exceed their brilliancy and beauty; and many of the figures are executed with a delicacy and finish that is quite extraordinary, and which rivals the famous miniatures of Oliver. The public, and artists in general, who only know ancient illuminations by

Fig. 186.

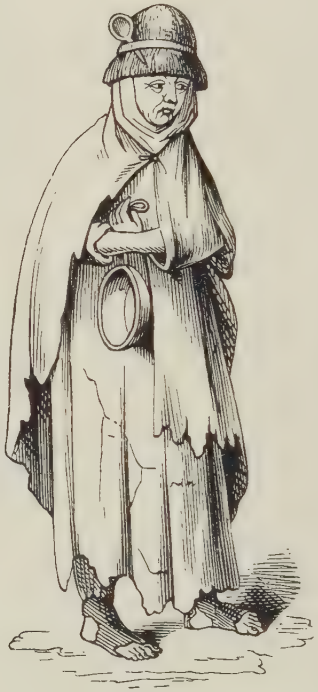

Fig. 187.

the copies they see in our various books, can have no idea of the merit of the originals as works of art, or of the combined vigour, elegance, and beauty of colouring displayed by these ancient artists, whose names are unrecorded. Their works have afforded much genuine and valuable information during the progress of this volume; and in quoting, almost for the last time, a manuscript as an

authority for costume, it is but just to give this parting tribute to their merit. Two more specimens are here given (figs. 186, 187) from this volume, and engraved of the same size as the originals. The one delineates a gentleman with a close hat, and a gold band and buckle, and it affords an excellent example of the long pendent streamer of cloth affixed to it. His dagger and purse, those invariable appendages to a gentleman, are hung at his girdle. The art of the goldsmith was frequently brought into play in the decoration of these articles. This figure is principally remarkable for its simplicity, and may be received as the type of a gentleman unspoiled by the foppery of extravagance. The female figure is Poverty herself, as described in this allegory under the form of a wretched beggar in a ragged gown and cloak, a coarse shaggy cap, in the band of which is thrust a spoon; the beggar's dish, her only wealth, is held by a string in the hand, and these articles were sometimes made with a movable lid, which was continually clattered to attract the attention of the charitable; whence it became a characteristic description of a talkative person, to say, "His tongue moves like a beggar's clap-dish." The unchanging nature of poverty might enable us, unfortunately, to match this poor beggar's dress in the present day, particularly in Ireland; but the ever-changing tide of fashionable luxuriance has re-clothed the gentleman in very many garbs since the days of the ancient artists who executed these figures.

Fig. 188.

Fig. 188, from Reg. MS. 16, F 2, is another example of the fashion of this date, and may afford some additional points of detail.

The dress of a lady in 1485, the eventful year which dethroned Richard III. and placed Henry on the throne, may be seen in the curious effigy of Isabella Cheyne in Blickling church, Norfolk, and which, singularly enough, has not been included in Cotman's series of the brasses of

that county. Her head-dress resembles that worn by the Lady Say represented on p. 193, and a close caul of ornamental embroidery[1] is fitted to the head beneath. Her necklace, formed of pendent jewels, is remarkable as a very early specimen of this decorative ornament, which is here exceedingly massive and beautiful. The collar of the gown and the wide cuffs of the sleeves are of fur, the gown being low in the breast and short in the waist, where it is confined by a girdle, the end of which reaches nearly to her feet, which are enveloped in the loose folds of her wide gown.

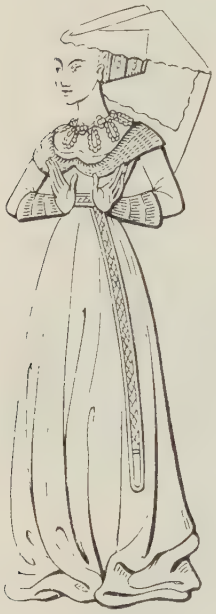

Fig. 189.

The group of ladies on the next page, selected from an illumination in Royal MS. 16 F 2 (containing the poems of the Duke of Orleans, and which was probably executed for King Henry VII.), gives us a good idea of the fair sex of the early part of the reign, after the gauze veil was discarded, with the cap as worn by Isabella Cheyne, and the warm cloth hood taken in its place; this was folded back from the face over the head, and lay in thick plaits behind; its edges were cut, and embroidered with coloured or gold threads, and small *aiguillettes* were hung at its sides, as delineated in our cut. The gown is open from the neck to the waist behind, and is laced together; no girdle is worn, but it is gathered to a jewelled brooch.[2] The amplitude of the sleeves, and the multiplicity of ponderous folds which encircle the fair wearer, the unpliable hood hanging in stiff

[1] The cauls are sometimes seen in the drawings of MSS. without the gauze veil; they are generally coloured and gilt as if they were formed of silk or gold embroidery, and are frequently decorated with precious stones.

[2] An old satire of this era, printed in Dyce's "Skelton," i. p. 48, particularly mentions this fashion "of womenkind laced behind," which is declared to be "so like the fiend," or his Satanic majesty himself! Satirists thus generally overshoot their mark.

heavy plaits around the neck and down the back, give great heaviness to the figure. The gown was held up beneath the arm in walking; and it was sometimes entirely open behind, the train being caught up and secured to the waist, where the brooch is seen in the foreground figure of our cut.

Fig. 190.

During the remainder of the reign of Henry VII. the ladies appear to have devoted their attention principally to their head-dresses,[1] no remarkable change or novelty occurring in any other part of the dress, which generally consisted of a full gown, not inconveniently long or trailing, with wide sleeves confined at the wrist, or hanging loose and easy, according to the taste of the wearer. They wore their gowns close round the neck, or open from the waist, displaying the stomacher, across which they were laced; the waist being confined by a girdle, with a long chain and pendent ornament hanging from its central clasps in front, after the old and approved fashion so long in vogue, and of which many instances have already been given. Unmarried ladies generally wore their hair hanging down the back,—a fashion universally adopted at nuptials, if not in use at other times. Close cauls of gold network occasionally confine the hair, similar to those worn during the reigns of Henry IV. and V.; and sometimes conical caps are seen, perfectly Greek in form, and very probably adopted from some "maid of Athens" in the olden time. From the East also the turbans may have been imported; worn sometimes plain, and sometimes crossed by bands of pearls and jewels meeting

[1] Chamberlain's "Imitations of Holbein's drawings," will give excellent examples of the head gear worn by both ladies and gentlemen during this reign.

on their summits. There is, however, in all these changes nothing to offend good taste or disgust the eye; the horned head-dresses, that so stirred the wrath of the censurers, have for ever disappeared, and the steeple cap has followed; the mere lappets remaining, and, growing a little more ample, encircling the neck of the fair wearer in its close warm folds: a quality that recommended it so much to the elderly members of the fair sex, that we do not find it discarded for many a long year, and at last only giving place to the still closer and warmer hood that became so general in the reign of Elizabeth.

The most striking novelty in head-dress, and which gave a peculiar feature to the latter part of the reign, was the adoption of the diamond-shaped hood, of which two examples are here given. The foremost figure, holding the book, is Margaret, Countess of Richmond, and mother of Henry VII.; and it is copied from a portrait of this lady, formerly belonging to Dr. Andrew Giffard, and now in the National Portrait Gallery. The stiff rigidity of the entire dress, and its thoroughly conventual appearance, is a characteristic feature of the costume worn by the aged ladies of the day, who not unfrequently ended life in a nunnery, as lady-abbesses, or even as mere sisters, to the no small emolument of the Church. The gorget worn by the Countess covers the neck, and reaches halfway to the elbow: it is deeply plaited round the bottom. The angular head-dress is perfectly white, bending its harsh corners over the head, the sides stiffly reposing on the shoulders; a long white veil hanging from it behind. The other example is obtained from Holbein's portrait of Henry's queen, Elizabeth of York, and is of a more ornamental kind,

Fig. 191.

though still sufficiently harsh and ugly. It is lined with ermine, and decorated with jewels and embroidery; and although apparently inconvenient in shape, retained an ascendency in the world of fashion for more than half a century. The original picture is in the collection at Hampton Court.

"Bluff King Hal" is so well known from Holbein's portraits, that it would be perfectly unnecessary to detail his costume, or descant on his general appearance. The same remark may apply to the other monarchs of his line, each of whom are "old familiar faces" in the memory of all, and are readily accessible to the artist by laying out a few shillings at any print-shop. The space hitherto devoted to the description of the monarch's costume will henceforward be devoted to the less-known dresses worn by the nobility, the middle classes, and the commonalty. As general pictorial encyclopædias of costume for this reign, we may refer to the celebrated pictures now exhibited at Hampton Court, and representing the embarkation of Henry at Dover, May 31, 1540, to meet Francis I. in "the Field of the Cloth of Gold," between Guisnes and Ardres, in the June of that year.[1] Both these sovereigns were at that time young and gay, loving display; and all the pomp they and their retainers could muster was lavishly exhibited on this occasion. The old chronicler Hall, who was present at this famous meeting, has left us a dazzling detail of the gorgeous scene, in which cloth-of-gold and cloth-of-silver, velvets and jewellery, become almost contemptible by their very profusion. "Henry," he says, "was apparelled in a garment of cloth-of-silver of damask, ribbed with a cloth-of-gold, as thick as might be; the garment was large and plaited very thick, of such shape and making as was marvellous to behold;" the horse he rode having, according to the same authority, "a marvellous vesture, the trapper being of fine gold in bullion, curiously wrought." Such was the insane desire to outshine each other felt by the English and French nobility present on this memorable occasion, that they mortgaged and sold their estates to gratify their vanity, and changed their ex-

[1] They have been engraved by the Society of Antiquaries.

travagantly-splendid dresses twice a day during the meeting:

> "Today the French,
> All clinquant, all in gold, like heathen gods,
> Shone down the English; and, tomorrow, they
> Made Britain India: every man that stood
> Show'd like a mine. Their dwarfish pages were
> As cherubims, all gilt; the madams too,
> Not used to toil, did almost sweat to bear
> The pride upon them."

An exceedingly interesting series of bas-reliefs, five in number, exist at Rouen, devoted to this celebrated event. They are chiselled beneath the windows of a side-gallery in the courtyard of that magnificent erection—the far-famed Hôtel du Bourgtheroulde. They are worthily lithographed by Nodier in that portion of his magnificent work, the "Voyage Pittoresque dans l'ancienne France," devoted to Normandy; but they may be now best studied in the casts exhibited in the Crystal Palace at Sydenham.

Fig. 192.

The Rouen bas-reliefs display the nobles in the feathered hat, already described in the previous reign; their dresses being little else than a series of puffs and slashes, which, coming into fashion at this time, was carried to an absurd extent by the nobility and gentry. A specimen of costume from these sculptures is here given, and will very clearly show the peculiarities which render the words of Sir Thomas Lovel, in Shakespeare's play of "Henry VIII.," particularly pointed, when he declares our courtiers should

> "Leave these remnants
> Of fool and feather, that they got in France,
> . . . . . renouncing clean
> The faith they have in tennis and tall stockings,
> Short blistered breeches, and those types of travel."

In the "Treatyse of a Galaunt," printed by Wynkyn de

Worde in 1510, great complaint is made of the luxury and extravagance of fashion of the day, and the "warrocked hood," "parrocked pouche," "newe broched doublettes," "typetes wrythen like a chayne," and many other details of the "proude arraye" are much condemned.

A marked difference in costume occurred at the commencement of the sixteenth century; one of the innovations being hose fitting close to the leg, having the upper portion from the knee, or the middle of the thighs, slashed, puffed, and embroidered distinct from the lower; the upper portion being termed *hose*, and the lower *stocking*. In modern phraseology we have retained the latter word, and have erroneously applied the term *hose* to the same articles of apparel, but which, in fact, became ultimately *breeches*; "a pair of hose" being the word used in describing the capacious puffed garments that officiated in the place of the more modern articles at this time.[1] The large wide sleeves, also now worn, were attached to the shoulders of the vest of both sexes, and were separate and distinct articles of apparel, being sometimes of another colour: in the wardrobe accounts of the period, mention is frequently made of "pairs of sleeves." (See "Glossary.")

Fig. 193.

The annexed engraving is an excellent example of male costume, and is copied from a figure on one of the columns of the Ware Chantry (dated 1532) in Boxgrove church, Sussex. The various portions of the dress are covered with slashes, to show the under-clothing of silk or fine linen; the sleeves are cut

[1] See also fig. 145, p. 187, for an early form of hose like the modern breeches.

into strips and were generally of different colours, a fashion originating among the Swiss, and adopted by the Court of France, from whence it travelled to England. Its origin is curiously told in a rare little book by Henry Peacham, entitled, "The Truth of our Times," 1638: "At what time the Duke of Burgundy received his overthrow (at Nancy in 1477), and the Swiss recovered their liberty, he entered the field in all the state and pomp he could possibly devise. He brought with him all his plate and jewels; all his tents were of silk, of several colours,[1] which, the battle being ended, being all torn to pieces by the Swiss soldiers, of a part of one colour they made them doublets, of the rest of the colours breeches, stockings, and caps, returning home in that habit; so ever in remembrance of that famous victory by them achieved, and their liberty recovered, even to this day they go still in their party-colours," and which he further says "consist of doublets and breeches, drawn out with huge puffs of taffatee or linen, and their stockings, (like the knaves of our cards,) party-coloured of red and yellow, and other colours." The drawings of Hans Holbein, and the engravings of the German masters, will furnish striking examples of the fashion; and visitors to Rome may still see it in wear by the *soi-disant* Swiss Guards of the Papal Court.

Holbein's, or, according to some, Stretes', portrait of the Earl of Surrey, at Hampton Court, has been here engraved, as affording a fine example of the usual costume of the nobility and gentry during Henry's reign. The Earl is entirely arrayed in scarlet, of different depths of tint, and wears a short doublet, open in front, displaying his shirt, which is white, ornamented with black embroidery, as also are the ruffles.[2] It is fastened round his waist by a girdle,

[1] In M. Jubinal's "Tapisseries anciennes de France" is engraved the curious emblematic tapestry which once lined the Duke's tent, who was killed in this battle. It confirms Peacham's narrative of the splendour of his encampment, an account of which he obtained in the Low Countries from a Swiss officer.

[2] Similar black-embroidered shirts are seen in the portraits in the National Portrait Gallery, of Edward VI., by William Stretes, and Charles Brandon, Duke of Suffolk. And among the New Year's gifts to Henry VIII., 1539, are shirts wrought with gold, with silver, with

to which his dagger, in a richly gilt case, is appended. His jerkin is made preposterously broad at the shoulders, and very wide in the sleeves, which are gathered, and puffed and slashed in the first fashion; the dress altogether having a strange contradictory look of heaviness and lightness, occasioned by the superabundant breadth and exceeding shortness of these articles, contrasting curiously with the tight stocking and small flat cap, which eventually displaced the broad hat and its enormous circle of feathers, worn at the early part of the reign. It will be observed that the hair is now altered in fashion, being cut very close.[1] The shoes are also scarlet, and probably of velvet, crossed by bands of a darker tint, and enriched with jewels. He wears the *bragetto*, an article of dress that, singularly enough, was adopted throughout Europe at this period, both in civil

Fig. 194.

black work, a shirt of Holland wrought with black silk, and shirt collars wrought with gold and with silver. In the Newcombe portrait of Elizabeth, and the Fraser Tytler portrait of Mary, in the National Portrait Gallery, the partlet is embroidered with black in the same style.

[1] This fashion, so completely contrasting with the pride of hirsute display at the early part of the reign, was an imitation of the French court custom, introduced by Francis I. in 1521, according to Mezeray, who says it was in consequence of an accident which happened to that sovereign as he was amusing himself besieging the Count de St. Pol's house with snow-balls. This childish sport was brought to an abrupt termination by someone throwing a firebrand at the King's head, which grievously wounded him, and obliged the hair to be cut off. As short hair was at this time worn by the Swiss and Italians, the King found it convenient to make the fashion general, and all France copied the mode, which continued until the reign of Louis XIII.

and military costume (and to which we can but barely allude), and continued in use for more than a century.[1]

Noble ladies and gentlewomen dressed much as usual, the chief novelty being in the head-tire. The two specimens here engraved will show in what the changes principally consisted. The elder figure, to the left, is copied from Holbein's portrait of Catherine of Arragon, as engraved by Houbraken in 1743, when the original was in the possession of Horace Walpole. It is exceedingly plain, and exhibits the ordinary head-dress of the elderly ladies of that period, being merely a close unornamented hood. Wide sleeves, and a gown with a train, would complete the dress of this figure. Her successful rival, Anne Bullen, has afforded us the other example; her head-dress shows us the way in which the diamond-shaped one of the previous reign had been modified, and rendered more elegant and portable. Kerchiefs appear to have been folded about the head at this time, one end hanging over the shoulders, and presenting sometimes a mere mass of confusion, not so easily understood as this of Anne. If we imagine the lower part of Anne's dress, and the sleeves similar to those worn by Queen Catherine Parr, the subject of our next cut, we shall obtain an idea of her entire costume.[2]

Fig. 195.

[1] In Rowland's "Knave of Harts," 1613, this fashion is referred to as having quite passed out of use and only to be proved to have existed, from *old painted cloth*, that is, pictures. This picture has been well engraved and coloured by Henry Shaw.

[2] Sir David Lyndsay in his poem "to the Kingis grace in contemptioun of syde taillis," written about this period, complains to James V. of Scotland of the affectation of long trains worn by the ladies of that country, and indeed by women of all classes; this was not a new fashion, for a statute of James II. in 1460 had ordered

The very interesting portrait (given below, fig. 196) of the sixth and last wife of "the rose without a thorn," is at Glendon Hall, in Northamptonshire. The queen wears a simple but elegant head-dress of richly ornamented goldsmith's work; her waist is long and slender, and is encircled by a chain of cameos hanging nearly to her feet, and having a tassel at its end; such girdles continued very fashionable until the beginning of the next century. Her sleeves are of the remarkable form now usually adopted; exceedingly tight at the shoulder, and having a wide border of fur, displaying a large under-sleeve richly decorated, slashed and puffed to the wrist, where it is bounded by a ruffle. These singular sleeves are at once indicative of this period of English female costume; and the portraits, by Holbein, of Mary and Elizabeth when princesses, now in Hampton Court, exhibit them wearing such. The open gown, and the richly-wrought petticoat, are embroidered in cloth-of-gold, the entire dress being of regal splendour,

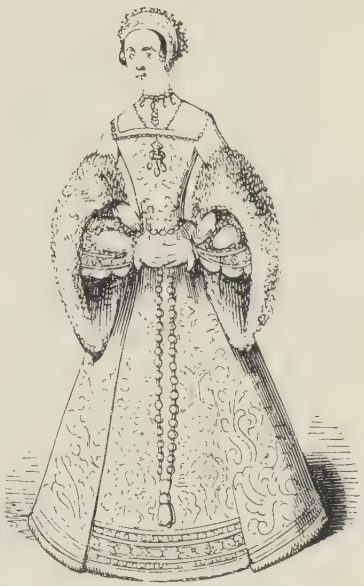

Fig. 196.

An example of the ordinary costume of a country lady of the early part of the reign of Henry VIII. is given (fig. 197) from the brass of Dorothea Peckham, dated 1512, in the church of Wrotham, Kent. It is the dress of the latter part of the reign of Henry VII., but that the old fashions lingered longest in the country may be easily seen by a glance at the collection of brasses by Cotman and others. The hood is of the angular form, with long lappets; the

"that no woman wear tails unfit in length."—WARTON'S *History of English Poetry*.

gown is close fitting in the body and the sleeves, but ample from the waist downward, completely hiding the feet, which, indeed, were seldom seen at all. The girdle is very long, reaching to the ankles, and is held round the waist by a large buckle not drawn tightly round it, but merely slung there easily, as they were sometimes worn in the time of Richard II.[1]

Fig. 197.

Fig. 198.

The conventual form of dress, adopted by elderly ladies in their widowhood has been already noticed in the figure of the Countess of Richmond (p. 226); and in fig. 198 we have a full-length example in the brass of Elizabeth Porte, 1516, in the church at Etwall, Derbyshire. She wears a close hood, which falls round the shoulders, and beneath it the frontlet or forehead-cloth; the pleated barbe hangs from the face, and the long mourning mantle is held across the breast by tasseled cords, which pass through the studs on each side of it; and which are sometimes richly decorated or enchased. There is much simple dignity in the dress, and it is exceedingly appropriate to the wearer.

As a specimen of the ordinary costume of the people

[1] An Act of the 1 Henry VIII. defines what apparel may be worn by each rank of society. None under the degree of a gentleman were to wear "pynshed sherts," nor pynched partelets of lynen. In the sixth year of this king another Act was passed limiting the wearers of gold buttons, silk points, gold chains, &c. This Act was repealed the next year; but in the twenty-fourth another Act was passed, and in the thirty-third we have an Act, the observance of which was enforced as late as the fourth of Elizabeth.

during Henry's reign, two figures are here selected from the painting representing the siege of Boulogne, formerly at Cowdray, Sussex.[1] The male figure is dressed in a plain doublet, hose puffed to the knees, tight-fitting stockings, a small close cap, and narrow collar round the neck. The female wears a close hood, and her face is partially covered by a muffler, an inconvenient and unnecessary article, that became fashionable now, and which lingered among the elders of the female community until the reign of Charles I.[2] The sleeves and front of the dress are slashed and puffed, and the long girdle is held up by the hand. If we imagine these ornamental parts of the lady's dress away, and the pendent strip of cloth removed from the shoulders of the male figure, we shall have the costume of the commonalty in its simplest and most usual form. The ordinary dress of a plain countryman at this period is well described in Armin's "Nest of Ninnies," who narrates an anecdote of a simple Shropshire man, the uncle of Will Somers, King Henry VIII.'s kind-hearted and favourite jester, who paid

Fig. 199.

[1] This interesting old mansion, filled with antique furniture, curious historical paintings, and ancient manuscripts, was reduced to ruin by fire in 1793. Fortunately the most interesting of the paintings had been engraved and published by the Society of Antiquaries.

[2] It will be remembered as a very essential part of Falstaff's disguise as the "fat woman of Brentford;" and a disquisition on this article of dress, accompanied by several engravings, will be found in Douce's "Illustrations of Shakespeare." A sumptuary law of James II. of Scotland, about 1460, ordains: "That na woman cum to the kirk, nor mercat, with her face mussaled, that scho may nocht be kend, under the pane of escheit of the curchie" (forfeiture of the muffler). But the muffler continued in use for some time after, and incurred the censure of Sir David Lyndsay in his poem against "syde taillis" of about 1530.

his nephew a visit at court: he was "a plain old man of threescore years; with a buttoned cap;[1] a lockram falling band,[2] coarse but clean; a russet coat; a white belt of a horse-hide, right horse-collar white leather; a close round breech of russet sheep's wool, with a long stock of white kersey, and a high shoe with yellow buckles."

In the "History of Chester" (8vo, 1815) is published the following curious extract from the corporation records: "32 Henry VIII., Henry Gee, Mayor.—To distinguish the head-dresses of married women from unmarried, no unmarried woman to wear white or other coloured caps; and no woman to wear any hat, unless she rides or goes abroad into the country (except sick or aged persons), on pain of 3*s.* 4*d.*"

In the thirty-third year of his reign, Henry passed a sumptuary law regulating the apparel of each member of the community, and which would appear to have exerted some influence over their usual mode of dressing, as it involved some consequences to the wearer, such as obliging him to keep always ready a horse and armour for the wars, provided his apparel displayed any costly article forbidden to all but those persons of a liberal income, sufficient to maintain the necessary equipment for battle; and this was enforced by a heavy fine, which in those days of constant pillage was no doubt carefully sought after by the jackals of a sovereign who probably got through more wealth than any other English king. The ladies were also effectually reached by the same law, through their husbands; for it was enacted, that "if any temporal person of full age, whose wife not being divorced, nor willingly absenting herself from him, doth wear any gown or petticoat of silk, or any velvet in her kirtle, or in any lining or part of her gown (other than in cuffes and purfles),[3] or any French hood[4] or bonnet of velvet with any habiliment, paste, or edge of gold, pearl, or stone, or any chain of gold about her neck, or upon any of her apparel; have not found and kept a light

[1] The flaps, that fell over the ears, turned up and secured by a button.

[2] A narrow collar of coarse linen, turned down round the neck.

[3] Edgings or borders. Velvet gowns and martens' fur were prohibited to all persons but those possessed of 200 marks per annum; the fur of black genet was confined to the royal family, and that of sables to nobles above the rank of a viscount.

[4] See cut of Anne Bullen, p. 232.

horse furnished, except he have been otherwise charged by the statute to find horse or gelding, shall lose 10*l.* every three months while he has so neglected."

The hindrance to trade, and trouble given to official personages by these ridiculous laws, is well illustrated in a letter from Richard Onslow, Recorder of London, February, 1565, given in Ellis's "Original Letters," vol. ii. He describes an interview he had with the civic tailors, who were puzzled to know whether they might "line a slop-hose not cut in panes, with a lining of cotton stitched to the slop, over and besydes the linen lining straight to the leg." This weighty legal quibble was solemnly thought over by the Recorder, and he says: "Upon consideration of the words of the proclamation, I answered them all, that I thought surely they could not: and that any loose lining not straight to the leg was not permitted, but for the lining of panes only; and that the whole upper stock being in our slop uncut could not be said to be in panes, wherewith they departed satisfied." It is difficult now to realize the absurdity of such an interview and the solemn trifling with legal opinion, wasting the time of the Recorder of London in this way. That it was wasted is proved by the continuation of his letter, for he says, the tailors came after a time again, "and declared that, for as much as they have refused to line the slop so, their customers have gone from them to other hosiers dwelling without Temple-bar," who having the law interpreted in their favour "have so lyned the slop." Hence the difficulty of the city magnate and the tailors, which induces him to write to higher state authority about that delicate question, the legal lining of the citizens' breeches!

The dress worn at this period pretty accurately defined the class and station of the wearer—persons in the middle rank of life generally dressing with much simplicity; indeed, the gentry and higher classes, towards the end of this reign, would appear to have indulged in display only on great occasions; and the extravagancies of the field of cloth-of-gold became mere matter of history.

The engraving (fig. 200) of the effigy of Laurence Colston, who died 1550, from an incised stone slab to his memory, in Rolleston Church, Staffordshire, displays the ordinary

dress of a gentleman, with the long gown, ungirdled at the waist, and its hanging sleeves, entirely concealing the under-dress.

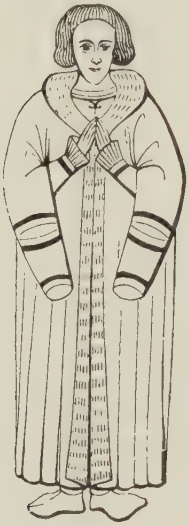

Fig. 200.

Fig. 201.

The dress of the commonalty (fig. 201) is from the print of the progress of Edward VI. from the Tower, through the City to Westminster, on the day of his coronation, from the painting formerly at Cowdray. The female dresses are very plain: a hood or cloth cap, with a border hanging round the neck, is worn by the foremost figure, and a gown with a close collar and tight sleeves, with a small puff at the shoulders. The other female wears a cap, something after the fashion of the one immortalized by its constant appearance on the head of the unfortunate Mary Queen of Scots, and known to all persons as *her* cap. An open gown displays the neck, which was covered by the partlet, an article similar to the modern habit-shirt, and which lingered longest, as most comfortable fashions do, among the old ladies, The male figure is dressed in a plain jerkin, doublet, and hose, and wears a flat cloth cap on his head, of the fashion usual with citizens, and which was ultimately

known as 'the City flat cap:' it is the 'statute-cap' of Shakespeare, so called because they were strictly enjoined to be worn, by the 13th of Elizabeth, cap. 19, for the encouragement of the home manufacture: the law being, that "if any person above six years of age (except maidens, ladies, gentlewomen, nobles, knights, gentlemen of twenty marks by year in lands, and their heirs, and such as have borne office of worship) have not worn upon the Sunday and holyday (except it be in the time of his travell out of the city, town, or hamlet, where he dwelleth) upon his head one cap of wool, knit, thicked, and dressed in England, and only dressed and finished by some of the trade of cappers, shall be fined 3*s*. 4*d*. for each day's transgression."

The portraits of Edward VI. render this cap perfectly familiar to us, and it may be still seen upon the heads of "the Blue-coat boys," as the scholars in his foundation of Christchurch are called; indeed, their costume has come down to us, with some few exceptions, from the period of its institution; the long blue gown, buckled round the waist, being the ordinary dress of a grave citizen of that time.[1] The manners of the age, too, were influenced by the gravity and thoughtfulness of the youthful king, who possessed a mind far above his years, and whose untimely death produced an incalculable amount of evil to the nation. With such a king, and an all-absorbing thirst for knowledge on subjects of the gravest import felt by the community at large, the frivolities of fashion had but little claim on their attention, and plain, serviceable clothing appears to have been that usually adopted by the great mass; while a richer quality, and a sparing amount of ornament, denoted the higher rank of the wearer.

The prices of wearing apparel in England at this period may be gathered from the bill of expenses of the famous Peter Martyr and Bernardus Ochin, in 1547, who were invited to this country from Basle by Archbishop Cranmer.

[1] See examples in Herbert's "History of the Twelve great Livery Companies of London," Burgon's "Life of Gresham," or the many portraits and effigies of citizens still existing in our metropolitan churches; particularly St. Saviour's, Southwark; St. Helen's, Bishopsgate; and St. Andrew's, Undershaft.

The original bill is in the Ashmolean Museum ; it has been printed in the "Archæologia," volume xxi., from whence the following few extracts have been obtained :—

	s.	*d.*
Payd for two payer of hose for Bernardinus and Petrus Martyr	11	4
Pd. for a payer of nether stocks for their servant	2	0
Pd. for three payer of shooe for them and their servant .	2	4
Pd. for two nyght cappes of vellvet for them	8	0
Pd. for two round cappes for them	6	0
Pd. for two payer of tunbrydg' knyves for them	2	8
Pd. for two payer garters of sylke ryband	2	6
For ryband for a gyrdyll for Petrus Martyr	1	2
For two payer of glovys for them	1	0

It was not until after the accession of Elizabeth that any striking change in costume occurred. Mary was too fully occupied in what she considered to be religious duties, to trouble herself much about the trifles of the toilet : having, to her entire satisfaction, considered

"Blood and fire and desolation
A godly thorough reformation,"

she set about the work with a zeal worthy of a better cause, and fully succeeded in earning herself an immortality the very reverse of that usually desired by her sex. During her awful reign the minds of all parties were too fully occupied to study fashions, and a great simplicity is visible in all contemporary representations of persons and events. The woodcuts in the original edition of Fox's "Martyrology," which depict many an event in this reign, will fully display the extreme simplicity that now appeared in the dresses of all classes of the community ; and the portraits of Mary and her husband, as painted by Sir Antonio More, her court painter, exhibit little traces of the splendour that characterize those of her father, or her sister Elizabeth. She, indeed, was most stringent in her notions about apparel in general, and by enactments (1 and 2 Philip and Mary, cap. 2) declared, "If any man born within the queen's dominions (except it be the sonne and heir apparent of a knight, or the sonne of one of higher degree ; or such as may dispend xx pounds by year, in lands, offices, fees, or other yerely revenues for term of life ; or be worth

two hundreth pounds in goods, or have been head-officer in any citie, borough, or towne corporate; or be the queene's servant in ordinarie, and wearing her liverie) have worne any manner of silke, in or upon his hat, bonet, nightcap,[1] girdle, scabbard, hose, shoes, or spurlethers, shall lose ten pounds for each day's offence. And if any person knowing any servant of his to offend herein, have not (within fourteen days next after such knowledge) put him out of service, if he were no apprentice or hired servant;[2] and if he were, then if he have not put him away at the end of his time, or if having put him away therefore, he have retained him again within one year next after the offence, he shall forfeit one hundred pounds."[3] I quote these sumptuary laws as much, or more, for the purpose of detailing the minutiæ of dress in these times, as for the display of ignorant despotism they evince; none of the framers of these sapient enactments imagining, any more than the clamorous satirists, that the excess in apparel, which they declare would clothe many poor families, would, if restrained, ever be applied to such purposes, while the demand by the wealthy for such superabundance clothed and fed many a workman who would else have starved.

Mr. Hollis's work on "Monumental Effigies" has furnished me with the originals for the cut engraved on next page, which delineates effigies of Margaret and Elizabeth, wives of Sir John Talbot (who died in 1550), who are buried in Bromsgrove Church, Worcestershire. They are exceedingly interesting examples of a style of costume that completely disappeared in the ensuing reign, after retaining its ascendency for more than half a century. The diamond-shaped head-dress worn by the first lady may be considered as the latest form of that peculiar fashion; the hair beneath is secured by bands or ribbons; the gown is low in the neck displaying the partlet, with its embroidered border,

[1] Nightcaps during this reign, and until the Protectorate, were richly wrought with lace and embroidery, and formed of costly materials. The portraits of the nobility of the age are frequently depicted in them, and the copies given by Lodge afford many examples of their appearance.

[2] That is, engaged for a stipulated time.

[3] Lambarde's "Eirenarcha, or Office of Justice of Peace," 1599.

and the gold chains so fashionable with the upper classes at this time; it is secured at the waist by a loosely-fitting girdle, and is held up in front by jewelled bands passing round the loins, displaying the petticoat beneath; the sleeves are wide, showing the pleated and puffed under-ones, with the ruffle encircling the wrist. A crimson mantle envelopes the back part of the figure, falling over the shoulders and hanging to the feet; and the entire dress is interesting for its display of the modification and variation adopted since its first introduction to fashionable society, as we see it worn by Queen Catherine Parr, in the cut p. 233.

Fig. 202.

The companion-figure wears her hair parted in front, from the centre, in the simplest manner, and she has a close-fitting cap of dark-cloth, or velvet, enriched with a border of gold lace and rows of gilt beads; it takes the shape of the head, and was frequently worn with a point descending to the centre of the forehead. A long gown, with a turn-over collar, envelopes the entire figure; it is open in front down the entire length, being secured by ties at regular intervals, and having no girdle at the waist; small puffs are on the shoulders, from whence descend long hanging sleeves, through which the arm was never placed, ornamented by diagonal stripes, reaching to the knee. Ruffles decorate the wrist; but the entire dress is exceedingly, not to say unbecomingly, plain.

The ordinary costume of men in the middle ranks may be seen in this full-length portrait of John Heywood, which

is affixed to his "Parable of the Spider and the Flie," 1556. He was one of the earliest of our dramatic poets, and the personal friend of Sir Thomas More, by whom he was introduced to King Henry VIII., and his daughter the Princess, afterwards Queen Mary, by the former of whom he was held in much esteem; and so much valued by the latter, that he was often, after she came to the throne, admitted to the honour of audience, even at the time she lay languishing on her death-bed. His portrait is a capital example of the grave dress of the period, and is precisely that which was worn by the citizens and merchantmen of London. Their flat cap surmounts his head,[1] and he wears the long furred gown with hanging sleeves, so constantly seen upon all classes at this time, and which varied only in the better character of cloth and expensiveness of its fur-trimmings when worn by the wealthy. His gloves and dagger denote the gentleman, and in no degree disturb the gravity of his general appearance.

Fig. 203.

In 1558, the lion-hearted Elizabeth ascended the throne. She dressed, of course, as her sister had dressed before her, and so did the ladies of her court; but the Queen, who could gather upwards of two thousand dresses of all nations for her wardrobe, and highly resent the conduct of an over-zealous divine for preaching against excess in apparel before her and her court in St. Paul's, was not the lady to remain clothed like her grandmother. We not only find a total change, therefore, in the female costume during her reign, but a superabundance of finery.[2] We

[1] For a more correct representation of the head of this figure see the cut given under Head-dress in the Glossary.

[2] In 1600 the Queen's wardrobe contained, exclusive of Coronation, Mourning, Parliament, and Garter robes, the following:—

never think of her termagant majesty, as Walpole truly observes, without picturing a sharp-eyed lady with a hook-nose, red hair loaded with jewels, an enormous ruff, a vaster farthingale, and a bushel of pearls bestrewed over the entire figure.[1]

Fig. 204.

The costume of a lady and a countrywoman has been selected, by way of giving a fair notion of that generally worn about the middle of Elizabeth's reign. The lady has been copied from the print by Vertue, representing the Progress of Elizabeth

Robes	99	Cloaks and safeguards	31
French gowns	102	Safeguards	13
Round gowns	67	Safeguards and jupes	43
Loose gowns	100	Doublets	85
Kirtles	126	Lapmantles	18
Foreparts	136	Pantofles	9
Petticoats	125	Fans	27
Cloaks	96		

The catalogue is a full one, but when the new year's gifts are considered, numerous lists of which are given in Nichols' "Progresses," it will be seen that no very great outlay on the part of the Queen was necessary. She received presents of every description from jewels to ginger, and from every class, from her favourites down to the royal sweep. In spite of the number of garments, Sir John Harington notes that, in 1601, when she was displeased at the state of affairs, "Her Highnesse hathe worne but one change of raiment for many days, and swears much at those that cause her griefs."

A small muff, called variously *snuftkin*, *snouskin*, *skimskyn*, was worn by ladies at this time, and notices of them as new year's gifts to the Queen appear in Nichols' "Progresses," &c.

[1] In 1569, Thomas Drant, preaching at court, mentions the speedy downfall of their "high plumy heads." This fashion, however, does not appear in many of the portraits of the time.

to Hunsdon House;[1] and it is supposed to represent Lady Hunsdon. The female beside her is copied from a brass, dated 1596, in the collection published by Cotman. (The same head-dress is seen in the annexed cut of the head of Lady Hart, 1587, from her effigy at Lullingston, Kent.) Both figures require little in the way of explanation, and will be clearly understood by the allusions to the various articles of apparel worn at this time, which we shall quote from the works of contemporary writers. The most notorious of the satirists of the day was Philip Stubbes, who published his "Anatomie of Abuses" in 1583, and gave therein a luminous account of the excesses reigning in England at that time; not, however, without highly colouring the picture with his own puritanical feeling. Thus, he declares, "No people in the world is so curious in new fangles as they of England bee;" and laments, according to the fashion of all grumblers at apparel, time out of mind, that it is impossible to know "who is noble, who is worshipful, who is a gentleman, who is not," because all persons dress indiscriminately in "silks, velvets, satens, damaskes, taffeties, and suche like, notwithstanding that they be both base by birthe, meane by estate, and servile by calling; and this," he adds, with due solemnity, "I count a greate confusion, and a general disorder: God be merciful unto us."

Fig. 205.

But let us listen while he descends into particulars. He is justly indignant at the painting of ladies' faces that now became usual; and, after some pages of argument, he speaks of their hair, "which of force must be curled, frisled, and crisped, laid out in wreathes and borders, from one ear to another. And, lest it should fall down, it is under-propped with forks, wires, and I cannot tell what, rather like grim, stern monsters than chaste Christian matrons. At their haire, thus wreathed and crested, are

[1] Mr. George Scharf, C.B., F.S.A., has, in the "Archæological Journal," vol. xxiii., shown that the subject of this picture is the visit of Elizabeth, on the 16th of June, 1600, to Lady Russell, on the occasion of the marriage of her daughter to Lord Herbert, later first Marquis of Worcester. The lady shown here is the bride.

hanged bugles, ouches, rings, gold, silver, glasses, and such other childish gewgawes." Bad as all this is declared to be, he expresses his utter horror at the still worse custom of wearing false hair, and dyeing it "of what colour they list." [1] Then comes a tirade against French hoods, hats, caps, kerchiefs, "and suche like;" of silk, velvet, and taffety, which even merchants' wives "will not sticke to goe in every day," with close caps beneath of gold and silver tissue; and, worse than all, "they are so far bewitched as they are not ashamed to make holes in their ears, whereat they hang rings, and other jewels of gold and precious stones;" but this, he says, "is not so much frequented amongst women as men." [2]

But the zeal of Master Philip absolutely boils over when he speaks of the great ruffs worn by the ladies; and "the devil's liquor, I mean *starche*," with which they strengthen these "pillars of pride." [3] His rage increases when he considers, that "beyond all this they have a further fetche, nothyng inferiour to the rest, as, namely, three or four degrees of minor ruffes, placed *gradatim* one beneath another, and all under *the maister devil ruffe!!*" each of them, "every way pleated and crested full curiously, god wot. Then, last of all, they are either clogged with gold, silver, or silk lace of stately price, wrought all over with needle worke, speckeled and sparkeled here and there with the sunne, moone, and starres, and many other antiques strange to behold. Some are wrought with open work downe to the midst of the ruffe and further; some with

[1] It was the fashion to dye it yellow at this time in compliment to the Queen, whose hair was of that colour. Her Majesty, as well as her great rival, Mary Queen of Scots, patronized wigs. Elizabeth had eighty attires of false hair at a time. Mary had many sent to her while in captivity at Lochleven, and after her retreat to Carlisle she received "ung paqué de perruques de cheveux." It is recorded that her attendant Mary Seton was particularly ingenious in displaying them to advantage, and that her Majesty changed them every other day.

[2] Among the Exchequer Special Commissions of 4 Elizabeth are various reports on the observance, or otherwise, in different parts of England of the statute of 33 Henry VIII. with regard to women's dress.

[3] In Middleton's play of "The World lost at Tennis," he introduces as characters in the masque the five kinds of starch then fashionable. They are White, Blue, Yellow, Green, and Red. The Puritans affected blue, as the *sober colour*.

close work, some with purled lace so closed, and other gewgawes, so fastened, as the ruffe is the least part of itself." [1] In those days, when umbrellas were unused, much did it delight these saints to see the ladies caught in a shower; for "then their great ruffes strike sayle, and flutter like dishecloutes" about the necks of the wearers, the poor "drowned rattes" they so religiously detested. This accident was sometimes prevented by the use of "supportasses or under-props of wire, covered with gold thread, silver, or silk," which held out the pleats of the ruff as exhibited in our cut, copied from a Dutch engraving of this period. The ladies' high headdress, with a bow and feather, just peeps above its grand circumference. Stubbes goes on to say, they also wore "doublettes and jerkins, as men have here, buttoned up the breast, and made with wings, welts, and pinions on the shoulder pointes, as mannes apparell is for all the world.[2] Their gownes be no lesse famous then the reste; for some are of silk, some of velvet, some of grograme, some of taffatie, some of scarlet, and

Fig. 206.

[1] In 1562 a proclamation was issued against great ruffs and great breeches, and no one was to have more than a yard and a half of kersey in them. Swords also were not to exceed a yard and a quarter in length, and daggers a foot.—MACHYN'S *Diary*.

Camden says the sword-blades were not to exceed one yard, and the pikes on buckler-bosses two inches.

In 1580, Lord Talbot, writing to his father, the Earl of Shrewsbury, tells him how the French ambassador, riding through Smithfield, "at the bars was steayed by those offisers that sitteth to cut sourds, by reason his raper was longer than the statute."

[2] Riding-habits of the time of Elizabeth are described in a similar manner in Goddard's "Master Whelp," a collection of satires.

> "To see Morilla in her coach to ride,
> With her long locke of hair upon one side;
> With hat and feather, worn in swaggering guise;
> With buttoned bodice, skirted doublet-wise;
> Unmaskt, and sit i' the booth without a fan:
> Speake, could you judge her less than be some man?"

some of fine cloth, of x, xx, or xl shillynges a yard." To add to the extravagance, they are overlaid with lace two or three fingers broad, or else edged with velvet six fingers broad, with sleeves hanging to the ground, or "cast over their shoulders like cowe tailes." Then they have equally costly gown and kirtles, "so that when they have all these goodly robes upon them, women seem to be the smallest part of themselves, not naturall women, but artificial women; not women of fleshe and blood, but rather puppits or mawmets, consisting of rags and clouts compact together."

Not having the space that Stubbes allowed himself, I cannot do more than allude to the gaily-coloured silk, worsted, or cloth stockings he descants upon. The corked shoes, pantofles and slippers, black, white, green, and yellow, covered with gold and silver embroidery; the scarfs, the velvet masks, the scented gloves, with "the devil's spectacles," their looking-glasses, carried with them at the girdle wherever they go.[1]

In "The Booke of Robin Conscience" is a description of a proud lady's dress; she says

> "For I will goe frocked and in a French hood,
> I will have my fine cassockes and my round verdingale."

Another lady speaks of her powers in painting her face,

[1] Mr. G. L. Gomme, F.S.A., communicated the following list of draperies, &c., sold at Norwich in 44 and 45 Elizabeth, to "Notes and Queries." It will be seen that it includes most of the woollen fabrics mentioned in this history and glossary:—"Cloth of arras, bayes, bewpers, boulters, boratoes, buffins, bustyans, bombacyes, blanketts, callimancoes, carrells, carpettings, coverlettes, chambletts, cruell, dorincks, dornix, duraunce or damaske, frisadoes, fringe, fustyans of Naples, felts, flannells, grograines, garterings, girdelings, knitt hose, knitt pettycots, knitt sleeves, knitt gloves, knitt cappes, knitt hatts, knitt coifes, knitt sockes, linsey woolseyes, mockadoes, minikins, mountaines, makerells, oliotts, Paris clothes, pomettes, plumettes, perpetuanas, perpicuanas, rashes, rugges, russells, russells sattins, sattins reverses, sattins of Cipres, Spanish sattins, serges, syettes, sayes, saylace, grograine lace, and laces of all sorts, stamells, stanimes, scallops, tapessary or tapestry, tukes, tamettes, tobines, thrummes, valures, woadmolles, worstedds, worstedd yarn, woollen yarn."—See *Appendix to the Thirty-eighth Report of the Deputy Keeper of the Public Records*, p. 444.

Among the many varieties of dresses in Elizabeth's reign, the following, a few from her new year's gifts, may be worth noting:—"Louse gownes, trayne gownes, strayte bodyed gownes, jupes, kirtells, waste robes, night rayles, round kirtells, cloaks, shoulder cloaks, inner sleeves."

of her chains of pearl and gold, her red silk hat; and further declares:

"For I will have my pomanders of most sweet smell:
Also my chaines of golde to hang about my necke,
And my 'broadered haire while I at home dwell.
Stomachers of golde becometh me well.
* * * * *
Tush! I can dye my haire; be it never so blacke,
I can make it shine like golde in a little space:
Also to tire up my head I have such a knack
That some maides will delight to follow my trace
I can lay out my haire to set out my face.
* * * * *
Sonne live, they not Christian like that banket at the wine,
And goeth in their billaments of fine pearle and golde?
Also with broadered haire whereunto they incline."

In 1579 the Queen gave her "command" to the lord chancellor and privy-council to prevent certain excesses in apparel; and it was ordered by them that after the 21st of February in that year, "no person shall use or weare such excessive long clokes, being in common sight monstrous, as now of late are beginning to be used, and before two yeares past hath not been used in this realme. Neither also shoulde any person use or weare such great and excessive ruffes, in or about the uppermost part of their neckes, as had not been used before two yeares past; but that all persons shoulde, in modest and semely sort, leave off such fonde, disguised, and monstrous manner of attyring themselves, as both was unsupportable for charges, and undecent to be worne."

The figure beside the lady in the engraving at p. 244 is a plain countrywoman of the time, with a simple ruff and unpretending petticoats. However, we are told that the country was at this time going rapidly to ruin, and simple innocence for ever put to flight by the inundation of London fashions. Listen to the lamentations of two old gossips in their chimney-corner, as given by William Warner in "Albion's England:"

"When we were Maids (quoth th'one of them), was no such new-found pride.
Yet serv'd I Gentles, seeing store of daintie Girles beside.
Then wore they Shooes of ease, now of an inch-broad, corked hye:
Blacke karsie stockings, worsted now, yea silke of youthful'st dye:

Garters of Lystes, but now of silke, some edged deepe with gold :
With costlier toyes, for courser turnes than us'd, perhaps, of old.
Fring'd and ymbroidred Petticoats now begge : But heard you nam'd,
Till now of late, Busks, Perrewigs, Maskes, Plumes of feathers, fram'd ;
Supporters, Pooters, Fardingales above the Loynes to waire,
That be she near so bombe-thin, yet she crosse like seems four squaire."

They continue in strong terms to reprobate grey-headed wives who wear "youthful borrowed hair," condemn starch, and are highly indignant at the girls who will dress before the looking-glass, when they were obliged to be content with getting now and then a peep in "a tub or pail of water clear," when they were young.

The kneeling figures here engraved, and which are copied from the tomb of Sir Roger Manwood, 1592, in St. Stephen's church, near Canterbury, will give us fair examples of the male and female costume of the latter part of Elizabeth's reign. The lady wears the French hood, beneath which her hair is tightly secured. Her ruff and gown are simply decorated, and precisely in form like that of the young man behind her, except that his gown has a long hanging sleeve. The simplicity of both dresses is certainly such that even Stubbes might complacently contemplate them.

Fig. 207.

In the old play called "The Cobbler's Prophesie," 1594, Venus, speaking to her man, Nicholas Newfangle, alludes to the capricious vanity of the ladies. The first line is a comment on the colour of their hair, which Elizabeth had made fashionable, as it was the natural tint of her own.

"To day hir owne haire best becomes which yellow is as gold,
A perriwigs better for tomorrow, blacker to behold.

To day in pumps and cheverill gloves, to walke she will be bold,
To morrow cuffes and countenance for feare of catching cold.
Now is shee barefast to be seene, straight on hir muffler goes,
Now is shee hufft up to the crowne, straight musled to the nose."

Perhaps as pretty a specimen of the dress of a country lady at the end of this reign as could be given, is that here engraved from the brass of Cicely Page, who "dyed y^e^ xiith daye of March, anno 1598," and is buried in Bray Church, Buckinghamshire. Her plain hat, ruff, and open-breasted gown, with the neatness of her whole attire, might not be unbecoming of "sweet Anne Page" herself, the immortalized of Shakespeare, whose surname she bears, and near whose residence, and that of the "merry wives of Windsor," she had her home and her last resting-place. As a work of art this little brass is exceedingly good, the drapery well cast, and the drawing commendable.

Fig. 208.

Now let us see what the gentlemen were doing all this time. Philip Stubbes has "anatomized" them as well as the ladies; and most efficiently has he wielded his lancet, and cut them up in a very workmanlike manner, from the crown of their heads to the soles of their feet. His satire will illustrate the points of costume exhibited in fig. 209 on next page; but I may just mention the authorities from which the figures are derived. The gentleman without the cloak is taken from the woodcut frontispiece to "The Book of Falconrie or Hawking," published in 1575; the cut representing Elizabeth and attendants enjoying that sport. The second figure is Lord Howard of Effingham, from the picture published by the Society of Antiquaries, representing Elizabeth's visit to the mar-

riage of Lord Herbert and the daughter of Lady Russell in 1600.

The great ruffs of the gentlemen are condemned sufficiently, but the horror of it, in Stubbes's eyes, is, that "every pesant has his stately bandes and monstrous ruffes, how costly soever they be." Then the shirts of all who can find money to purchase them by fair or foul means, "are wrought throughout with needlework of silke, and such like, and curiously stitched with open seame, and many other knacks besides, more than I can describe: in so much as I have heard of shirtes that have cost some ten shillings, some twentie, some fortie, some five pound, some twentie nobles, and (which is horrible to heare) some ten pounde a peece; yea the meanest shirt that commonly is worn of any does cost a croune, or a noble at least, and yet this is scarcely thought fine enough for the simplest person that is."

Fig. 209.

In a MS. of Dr. Dee (in the possession of Lord Londesborough), that famous Magician notes a vision that appeared to Mr. H. Gwent (24 Feb., 1567), whom he describes as "a neate and fine gentleman," and he gives a minute account of his dress thus:—"Himselfe being apparelled in a blacke cote, and cape cloke, wth a payer of blacke silke nether stockes gartered wth blacke garteres crost above the knee; having a velvet cap, and a blacke fether."

Fig. 210, from a woodcut of this date, shows the extravagant fashion of slashed breeches.

The long-breasted doublets then come in for their share of censure: they were an Italian fashion, and are seen on

the figure engraved on pages 252 and 254; they fitted the body tightly, and were carried down to a long peak in front, from whence they obtained the name of "peascod-bellied" doublets, and they were stuffed or "bombasted" to the required shape.[1] Then their "hosen," or breeches, are "of sundrie natures; some be called French hose, some Gallie, and some Venetian." The French hose are very round or narrow, and gathered into a series of puffs round the thigh. The "Gally hosen are made very large and wide, reachyng down to the knees only, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place of the legge, where they are tied finely with silke pointes or some such like, and laid on also with rows of lace or gardes, as the other before." This varied origin of different parts of dress and consequent mixture of style was a fertile source of adverse comment. The whimsical traveller, Coryat, in his "Crudities," observes:—

Fig. 210.

"We weare more fantastical fashions than any nation under the sun doth, the French only excepted; which hath given occasion to the Venetian, and other Italians, to brand the Englishman with a notable mark of levity, by painting him stark naked, with a pair of shears in his hand, making his fashion of attire according to the vain conception of his brain-sick head, not to comeliness and decorum." The fondness of the English for adopting new

Fig. 211.

[1] This "shotten-bellied doublet," as it was also sometimes called, appears to have gone out of fashion toward the end of the century; for Morley, in his "Introduction to Musick," 1597, says of the ancient modes of that science, that they "may hereafter come in request, as the shotten-bellied doublet and the great breeches."

fashions, had long before this been satirized, and Andrew Borde,[1] in his "Introduction to Knowledge" (temp. Henry VIII.) has given the quaint cut copied, fig. 211, (which seems to have been derived from that alluded to by Coryat), with the following satirical verses:

> "I am an Englishman and naked I stand here,
> Musinge in my mynde, what rayment I shall were,
> For now I will were this, and now I will were that,
> Now I will were I cannot tell what."

Fig. 212.

The fine full-length portrait of Sir William Russell, one of the most distinguished of Elizabeth's courtiers, from the print published in Mr. Harding's series of "Historical Portraits," is an excellent specimen of the dress of a nobleman. He wears an immense ruff, a richly-ornamented "peascod-bellied doublet," quilted or stuffed, and apparently constructed of rich black silk, the point of the waist hanging over the sword-belt. It is covered with slashes, and one large one at the arms shows the rich lining of figured lace beneath. In "3 proper witty & familiar letters," 1580, printed in Haslewood's "Ancient Critical Essays upon English Poets and Poesy," 4to, Lond., 1815, is a rhyming satire on Italian fashions adopted by English gallants:—

> "Largebellied Kodpeased Doublet, unkodpeased half-hose
> Straite to the dock, like a shirte, and close to the britch, like a diveling.

[1] See also Harrison's "Description of England" (reprinted by Mr. Furnivall for the New Shakespeare Society) for further remarks on the *mutabilitie* of English fashions. Andrew Borde's "Welshman" says,

> "Bycause I do go barelegged it is not for pryde,
> I have a gray cote my body for to hyde."

A little Apish Hatte, cowched fast to the pate, like an oyster,
French Camarick Ruffes, deepe with a witnesse, starched to the purpose."[1]

The opening at the sleeves (fig. 212) has a row of large ornamental buttons on one side, and loops on the other. He wears the Venetian hose, slashed like the doublet; his stockings are of the finest black yarn,[2] and his shoes of white leather.

The enormously wide breeches are shown in the figure engraved from the "Book of Hawking" (copied on p. 252), and were much objected to by the satirists of the day; Douce quotes a ballad which condemns them in the usual strong terms, and all those folks who

"Furnyshe forthe their pryde;
With woole, with flaxe, with hair also,
To make their bryches wyde."

It is among the Harleian MSS., and entitled "A lamentable complaint of the countrymen for the loss of their cattelle's tails," which were used for stuffing such breeches. The best description of those articles of apparel is, however, in Thynne's poetical "Debate between Pride and Lowliness,"[3] typified under the form of a pair of cloth breeches of homely form, and a pair of newly-fashioned velvet ones. The former

"were but of cloth, withouten pride
And stitche, ne gard upon them was to seene;
Of cloth (I say) both upper stocke and neather,
Paned,[4] and single lyned next to the thie;
Light for the were, meete for al sort of weather."

[1] Bulwer, in his "Artificial Changeling," 1653, says, "the Bombasting of long peascod-bellied doublets so cumbersome to arm, and which made men seem so far from what they were, was sure invented in emulation of that grobian or all-paunch family."

[2] Peacham tells us that these "long stockings without garters, then was the Earl of Leicester's fashion, and theirs who had the handsomest leg." He also speaks of "the wide saucy sleeve that would be in every dish before their master, with buttons as big as tablemen;" similar to the "men" now used for draughts.

[3] This poem, which appeared in 1570, was closely imitated if not copied by Greene in his "Quips for an Upstart Courtier," which was published in 1592.

[4] Quilted and stitched across diagonally, so that they resembled the lozenge-shaped panes of the old lattice-windows.

While the other

"was all of velvet very fine;
The neather stockes of pure Granada silke,
Such as came never upon legges of myne,
Their coolor cleane contrary unto mylke.

"This breech was paned in the fayrest wyse,
And with right satten very costly lined;
Embrodered, according to the guise,
With golden lace ful craftely engined."[1]

Stubbes also tells us that the nether-stocks were "curiously knitte with open seames doune the legge, with quirkes and clocks about the ankles, and sometyme interlaced with gold and silver threads, as is wonderful to beholde." Then they wore cloaks of the richest material, covered with lace and embroidery; corked shoes, pantofles, or slippers, ornamented to the utmost of their means; and this extravagance was anxiously followed by men of all classes. In Thynne's poem, just quoted, we have a description of a tailor, who appears in

"A faire blacke coate of cloth withouten sleve,
And buttoned the shoulder round about;
Of xxs. a yard, as I beleeve,
And layd upon with parchment lace without.

"His doublet was of sattin very fine,
And it was cut and stitched very thick;
Of silke it had a costly enterlyne:[2]
His shirt had bands and ruffe of pure cambrick.

"His upper stockes of sylken grogerayne,
And to his hippes they sate full close and trym,
And laced very costly every pane:
Their lyning was of satten, as I wyn.

"His neather stockes of silke accordingly;
A velvet gyrdle rounde about his wast."

In Hall's "Satires," 1598, is the description of a gallant "all trapped in the new found bravery," with a bonnet which he brags is worked by the nuns of Cadiz, at the conquest of which town he pretends to have been present.

[1] invented. [2] lining.

" His hair, French-like, stares on his frighted head,
One lock, amazon-like, disheveled;
As if he meant to wear a native cord,
If chance his fates should him that bane afford.[1]
All British bare upon the bristled skin,
Close notched is his beard, both lips and chin;
His linen collar labyrinthian set,
Whose thousand double turnings never met;[2]
His sleeves half hid with elbow-pinionings,
As if he meant to fly with linen wings.
But when I look and cast mine eyes below,
What monster meets mine eyes in human show?
So slender waist with such an abbot's loin
Did never sober nature sure conjoin." [3]

Hall, in the sixth satire of his fourth book, again notices the effeminacy of the dandies, who wish to

" Wear curld'd periwigs, and chalk their face,
And still are poring on their pocket glass.
'Tir'd[4] with pinn'd ruffs, and fans, and partlet[5] stryps,
And busks[6] and verdingales[7] about their hips;

---

[1] An allusion to the fashionable foreign love-lock, which the satirist declares reminds him of the *native* cord of the hangman, which this gallant may one day wear.

[2] The fashion of wearing ruffs of fine lawn or cambric, set into intricate plaits by means of an implement called a poking-stick, has been before noticed: to set these ruffs required no mean degree of skill in the operator. The effeminacy of a man's ruff being carefully plaited is well ridiculed in the " Nice Valour " of Beaumont and Fletcher:

" For how ridiculous wer't to have death come
And take a fellow pinn'd up like his mistress!
About his neck a ruff, like a pinch'd lanthorn
Which schoolboys make in winter, and his doublet
So close and pent as if he fear'd one prison
Would not be strong enough to keep his soul in
But his tailor makes another."

[3] Alluding to the slender waist, sometimes confined by stays, and the wide trunk-hose of preposterous dimensions, which swelled out beneath, and of which the portraits of Raleigh give us examples.

[4] attired.

[5] A partlet was a neckerchief, gorget, or loose collar of a doublet.

[6] Busks are pieces of wood or whalebone, worn down the front of women's stays to keep them straight; we have already noticed the men's custom of sometimes wearing stays.

[7] This we may conjecture to allude to the stuffed trunk-hose, which set out from the waist like a lady's farthingale.

And tread on corked stilts [1] a prisoner's pace.
And make their napkin for their spitting place,
And gripe their waist within a narrow span." [2]

In S. Rowland's curious tract, "The Letting of Humours blood in the Head Vaine," first published in 1600, the 26th Epigram gives us a good picture of a gallant:

"Behold a most accomplish'd cavaleere
That the world's Ape of fashions doth appeare,
Walking the streetes his humours to disclose,
In the French Doublet and the German hose:
The Muffes, cloake, Spanish hat, Toledo blade,
Italian ruffe, a shooe right Flemish made;
Like Lord of Misrule, where he comes hee'le revell,
And lie for wagers, with the lying'st devill."

And in his 7th Epigram he speaks of

"Sir Revell, furnisht out with fashion,
From dish-croun'd hat, unto the shoos square toe;"

and in the 8th of the fashion of others who delight in affecting the military, so that their

"Bootes, and Spurres, and Legges do never part."

In his 33rd Epigram he laughs at a dandy:

"How cocke-taile proude he doth his head advance!
How rare his spurres do ring the morris-dance!"

It was the fashion at this time to wear gilded spurs, with rowels of large size and fantastic shape, which clanked and rang as the gallants walked, like the bells which morris-dancers fastened to their ankles. "I had spurs of mine own before," says Fungoso, in "Every Man in his Humour;" "but they were not ginglers."

[1] A kind of high shoe, called a *moyle:* "Mulleus, a shoe with a high sole, which kings and noblemen use to weare, now common among nice fellowes."—*Junius's Nomenclator*, by Fleming, 1585. *Mulles et souliers* occur in the inventories of Mary Queen of Scots. Query, if the modern *mule*, or ladies' slipper with the upper leather only on the front part of the foot, is not derived from the *mulleus?*

[2] Even Sir Philip Sidney thought it worth while when giving advice to his young brother Robert in a letter in 1580, to say to him,

"Once again have a care of your diet, and consequently of your complexion."

The collection of Lord Londesborough furnishes us with a curious specimen of one of these spurs, with the gingle attached to the rowel to "discourse most eloquent music" as its owner walked.[1]

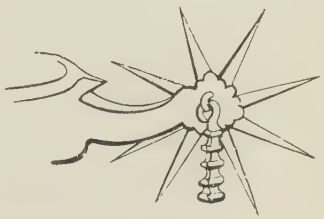

Fig. 213.

The wardrobe of a country gentleman is thus given from a will dated 1573, in the Prerogative Court of Canterbury, in Brayley and Britton's "Graphic Illustrator:"—"I give unto my brother Mr. William Sheney my best black gown, garded and faced with velvet, and my velvet cap; also I will unto my brother Thomas Marcal my new shepe coloured gowne, garded with velvet and faced with cony; also I give unto my son Tyble my shorte gown, faced with wolf (skin), and laid with Billements lace: also I give unto my brother Cowper my other shorte gown, faced with foxe; also I give unto Thomas Walker my night gown, faced with cony, with one lace also, and my ready (ruddy) coloured hose; also I give unto my man Thomas Swaine my doublet of canvas that Forde made me, and my new gaskyns that Forde made me; also I give unto John Wyldinge a cassock of shepes color, edged with ponts skins; also I give unto John Woodzyle my doublet of fruite canvas, and my hose with fryze bryches; also I give unto Strowde my frize

[1] In "Every Man out of his Humour," by Ben Jonson, first acted in 1599, in reply to Carlo's, "How! the sound of the spur?" Fastidious Brisk answers, "Oh, it's your only humour now extant, sir; a good gingle, a good gingle."

> "You that weare Boots and *Ginglers* at your heeles
> Yet when you ride, your coach hath but two wheeles."
> *Look to it for I'le stabbe yee*, 1604.

> "Strotzo doth weare no ring upon his hand,
> Although he be a man of great command;
> But gilded spurres do *gingle* at his heeles
> Whose rowels are as big as some coach wheeles.
> He graced them well, for in the Netherlands
> His heeles did him more service than his hands."
> *Wit's Recreations*, 1640.

jerkin[1] with silke buttons; also I give Symonde Bisshoppe, the smyth, my other frize jerkyn, with stone buttons; also I give to Adam Ashame my hose with the frendge (fringe), and lined with crane-coloured silk: which gifts I will to be delivered immediately after my decease."

A smart servant man is thus described in "The Two Angry Women of Abingdon," 1599:—

> "A spruce slave I warrant ye, he'll have
> His cruell garters crosse about the knee,
> His woolen hose as white as driven snow,
> His shoes dry leather, neat and tyed with ribbons,
> A nosegay bound with laces in his hat,
> Bride laces in his hat, and all green hat."

The soberer costume of the time may be here seen in fig. 214;[2] the figures represent two celebrated men of the period, —Tarlton the famous actor, and Banks the proprietor and exhibitor of a learned horse, which astonished all Europe by its pranks; but travelling too far south, the Italians, believing it possessed by an evil spirit, and its master in league with the devil, burnt the unfortunate pair as sorcerers.

Fig. 214.

The figure of Banks is copied from the woodcuts in the title-page of a pamphlet entitled "Maroccus Extaticus; or Banks's Bay Horse in a Trance," 1595. The figure of

[1] Sir John Harington remarks: "The Queene loveth to see me in my laste frize jerkin, and saithe 'tis well enoughe cutte. I will have another made liken to it. I do remember she spit on Sir Mathew's fringed clothe, and said the fooles wit was gone to ragges."

[2] In Marlowe's play of "Edward II.," 1598, a poor scholar is described as dressed in

> "a black coat and a little band,
> A velvet-cap'd cloak, fac'd with serge."

Tarlton, with his pipe and tabor, occurs in Harleian MS. No. 3885, and represents him, we are told:

> "When he in pleasaunt wise,
> The counterfet expreste
> Of cloune,[1] with cote of russet hew,
> And sturtops with the reste."

Sturtops was the name given to the boots reaching to the ankle and laced at the side, or fastened, as Tarlton's are, by a leather strap. He wears a plain cap of cloth, a close-fitting doublet, fastened round the waist by a girdle, from whence hangs his pouch; and long trousers. These two figures may be taken as average examples of the ordinary costume of countrymen[2] and townsmen at this period. Banks's hat is of a fashion introduced in the early part of Elizabeth's time, and which eventually superseded caps altogether. Stubbes, speaking of the hats worn in 1593, says, "Sometimes they use them sharpe on the crowne, pearking upp like the spere or shaft of a steeple, standyng a quarter of a yard above the crowne of their heads, some more, some lesse, as please the fantasies of their inconstant mindes. Othersome be flat and broad in the crown, like the battlements of a house. Another sort have round crownes, sometimes with one kind of band, sometimes with another, now white, now black, now russet, now red, now greene, now yellow, now this, now that, never content with one colour or fashion two days to an end. And as the fashions be rare and strange, so is the stuff whereof their hats be made divers also; for some are of silk, some of velvet, some of taffetie, some of sarcenet, some of wool, and, whiche is more curious, some of a certain kind of fine haire; these they call *bever hattes*, of xx, xxx, or xl shillinges price, fetched from beyond the seas, from whence a great sort of other

[1] countryman.

[2] In Robert Greene's romance, "Ciceronis Amor," 1597, a shepherd is described with his "bag and bottle by his side," attired in "a cloake of gray:"

> "A russet jacket, sleeves red,
> A blew bonnet on his head."

Thynne's "Debate between Pride and Lowlinesse," in print in 1570, gives us descriptions of the dress of a husbandman, a bricklayer, and various classes of the commonalty.

vanities doe come besides."[1] These hats were frequently decorated with feathers, and bands formed of gold and silver lace, and ornamented with jewellery.

Thomas Lodge, in his "Wit's Miserie," 1596, speaks of the extravagance in dress that had begun to characterize the hitherto plain country folks. "The plowman, that in times past was contented in russet, must now a daies have his doublet of the fashion with wide cuts, his garters of fine silk of Granado to meet his Sis on Sunday. The farmer, that was contented in times past with his russet frock and Mockado sleeves, now sells a cow against Easter to buy him silken geere for his credit." A still more lucid description of a countryman's dress is given by the same author in his "Euphues golden Legacie," 1592. He is in "his holiday suit marvellous seemly, in a russet jacket, welted with the same, and faced with red worsted, having a pair of blue camblet sleeves, bound at the wrists with four yellow laces, closed before very richly with a dozen of pewter buttons. His hose of grey kersey, with a large slop barred all across the pocket-holes with three fair guards, stitched on either side with red thread. His stock was of the same, sewed close to his breech, and for to beautify his hose he had trust himself round with a dozen of new thread points in medly colors; his bonnet was green, whereon stood a copper brooch with the picture of St. Denis; and to want nothing that might make him amorous in his old days, he had a fair shirtband of white lockeram, whipt over with Coventry blue of no small cost."[2]

The large trunk-hose, now in fashion, appear to have been originally indicative of boorishness, and to have been worn for that reason by the famous comedian whose figure we have just given: they are alluded to in Rowland's "Letting of Humours blood in the Head Vaine," Epigram 31:

[1] This is the earliest notice of the re-introduction of the beaver hat we have. Stubbes published the first edition of his "Anatomy of Abuses" in 1580. They were worn in the middle ages.—See Glossary under "Head-dress."

[2] Mons. Perlin in 1558 notes that in the country districts all servants carried pointed bucklers, and that the labourers whilst at work kept their bucklers and swords or bows in a corner of the field, and in fact that all seemed to go armed.

"When Tarlton clown'd it in a pleasant vaine,
With conceites did good opinions gaine
Upon the stage, his merry humours shop,
Clownes knew the Clowne by his great clownish slop.
But now th' are gull'd; for present fashion sayes
Dicke Tarlton's part Gentlemens breeches plaies:
In every streete, where any Gallant goes,
The swaggering Sloppe is Tarlton's clownish hose."

They were again ridiculed in the following passage of Wright's "Passions of the Minde," 1601: "Sometimes I have seen Tarlton play the clowne, and use no other breeches than such sloppes or slivings as now many gentlemen weare; they are almost capable of a bushel of wheate, and if they be of sackcloth, they would serve to carry mawlt to the mill. This absurd, clownish, and unseemly attire only by custome now is not misliked, but rather approved."

These trunk-hose were stuffed with wool, and sometimes with bran, to make them of a most preposterous size, fig. 215. In Harl. MS., No. 980, is the following:—"Memorandum, that over the seats in the parliament house there were certain holes, some two inches square, in the walls; in which were placed posts, to uphold a scaffold round about the house within, for them to sit upon who used the wearing of great breeches, stuffed with hair like woolsacks; which fashion being left the eighth year of Elizabeth, the scaffolds were taken down, and never since put up." Bulwer, in his "Artificiall Changeling," 1653, gives the accompanying representation of them, saying:—"At the time when the fashion came up of wearing trunk-hose, some young men used so to stuffe them with rags, and other like things, that you might find some that used such inventions to extend them in compasse, with as great eagernesse as the women did take to weare great and stately verdingales, for this was the same affectation, being a kind of verdingale breeches." He then goes on to tell of a gallant, in whose immense hose a small hole was torn by a nail of the chair he sat upon, so that as he turned

Fig. 215.

and bowed to pay his court to the ladies, the bran poured forth as from a mill that was grinding, without his perceiving it, till half the cargo was unladen on the floor.[1]

Ben Jonson, in his "Every Man out of his Humour," 1599, gives a very good epitome of the ordinary dress of a gentleman, as consisting of "a murrey French hat," with a cable hatband of "massy goldsmith's work," the brim decorated with gold twist and spangles, "an Italian network band," a thick-laced satin doublet embroidered with pearls, an embossed girdle, a wrought shirt, Spanish leather boots with ruffles round the tops, and silver spurs.

The many portraits of distinguished persons living in this reign, many of which are engraved by Lodge, will amply furnish all who consult them with varied and minute examples of fashions, to which we cannot even allude.[2]

Clerical costume during the reign of Henry VII., who was a good Catholic and a liberal benefactor to his church, remained exactly as it has already been described in our previous notices. The church, unused to the fluctuations of fashion, richly endowed, and firmly established, admitted of no change in a costume which it had adopted with a mystic reference to its tenets, and to which it added nothing but splendour of decoration as it increased in wealth and power. The death of Wolsey was the death of this power, which was undermined by the actions of those

[1] "From bumbast stockings vile leg-makers."
Lord and Lady Huntingdon's Masque, 1607, by Marston.

In Marston's "Scourge of Villanie," a fashionmonger is thus described:—

"All fashions since the first yeare of the Queene
May in his study fairly drawne be seene;
The long fooles coate, the huge slop, the lug'd boote
From mimick Pyso all do claime their roote."

[2] It may not be out of place here to note that in 1600 the Common Council of London decided to limit the number of old clothes men to forty, who were to be not less than forty years of age, should wear a badge, and were bound to sell all they got to the governors of Bridewell Hospital.

As early as 1339, regulations as to old clothesmen not transferring furs from one garment to another are found in the city archives.

who wielded it. Their love of secular fashions and amusements, when abroad, contributed in no mean degree to break down the barriers of exclusiveness they so evidently wished to preserve, and increased the complaints against their luxury in apparel which had been heard since the days of Chaucer, and had by this time forced itself on the notice of the superiors of the church, who, in a synod or council of the province of Canterbury, held in St. Paul's in February, 1487, condemned their imitation of the laity in their dress when not absolutely officiating, and allowing their hair to grow so long as to completely conceal the tonsure. This censure of the convocation was followed by a pastoral letter from the primate, in which the clergy were solemnly charged not to wear liripipes, or hoods of silk, nor gowns open in front, nor embroidered girdles, *nor daggers;* and to keep their hair always so short that everybody might see their ears.[1]

The Reformation produced a change in the costume of the clergy, and deprived it of its symbolical meaning and consequent form, discarding all that was *peculiarly* the feature of the Church of Rome.[2] This change would appear, however, to have gone on gradually with the rejection of the many observances and ceremonies held by that church, from an examination of the little that remains to us, by which we may endeavour to fix the alterations of a fluctuating period. The woodcut title-page to Cranmer's Bible, printed in 1539, which is said to have been designed by Holbein, is an excellent authority for the costume of the period; in one of its divisions Henry is seen on his throne, giving these bibles to Cranmer and Cromwell for distribution among the people. Cranmer and his two attendant chaplains are habited in long white gowns to the feet, over which are worn plain white surplices, reaching to the calf of the leg, and having full sleeves, a black scarf (apparently

[1] Wilkins, Concilia.

[2] For information on the subject of the various changes in the ecclesiastical costume in and from the time of Edward VI., and, indeed, of the earlier periods of English history, the reader may consult Mr. Bloxam's "Principles of Gothic Architecture," in which he will find many representations of the costume as seen in effigies and other memorials of ecclesiastics.

adapted from the stole) gathered in folds round the neck, hanging down at each side of the breast, and reaching a little below the waist. The portrait of Cranmer, in the British Museum, may be cited as a good example of the costume of a church dignitary at this period, as well as the not uncommon portraits of the reformers of his time, one of which has been here selected as a fair sample of the rest. Fig. 216 is from a rare portrait, by J. Savage, of Hugh Latimer, who was burned 16th October, 1555. And the portrait is at once characteristic of the man and the scholar. He wears upon his head a cap, which would appear to have been a great favourite with the learned in general, for we constantly find it in portraits of clerical characters and students. The flaps fall round the neck, and are fixed above the eyes in front, although they most commonly appear without the one over the forehead; and spread above it, much like the "city flat-cap" already described. A close cassock of dark stuff envelopes the body, and it is open in front, displaying at the neck the edge of the shirt beneath, which in other portraits is more distinctly shown,[1] with its embroidered border and narrow falling collar. A leather girdle, or surcingle, encircles the waist, from which hangs a book bound expressly for a scholar's use, the leather covering being allowed to hang some length beyond the boards which it covered, when it was gathered in a knot or ball, which, being tucked under the girdle, allowed of convenient carriage, and constant reference at

Fig. 216.

[1] That of John Jewel, bishop of Salisbury, who died 1572, may be cited as an example.

all suitable opportunities.[1] On his breast repose his spectacles, which at this period were of large size, and rested upon the cheeks and nose, without any side-bars to secure them close to the head. He wears also a full black gown open from the shoulders, and having wide white sleeves with black cuffs, much resembling, in everything but ruffles at the wrist, the gowns still worn by our bishops.

The various articles of a bishop's dress will be best understood from the accompanying cut, copied, with the necessary elucidations, from Palmer's "Origines Liturgicæ," the costume having been partly taken from the portrait of Bishop Fox. No. 1 is the scarf or stole; 2, the chimere; 3, the rochette; and 4, the cassock or undergarment. The antiquity of the scarf has been already illustrated; the distinction between that and the stole of the Roman church appears to be, that the latter is a flat decorated band, while the former is a plain black folded scarf. Of the chimere Dr. Hody says, that in the time of Edward VI. it was worn of a scarlet colour by our bishops, like the doctor's dress at Oxford, and placed over the rochette, which in the time of Queen Elizabeth was changed for the black satin chimere, worn at present ("History of Convocations," p. 141). The chimere seems to resemble the garment worn by bishops during the middle ages, and called *mantellum;* which was a sort of cope, with apertures for the arms to pass through. The name of chimere is probably derived from the Italian *zimarra*, which is described as "vesta telare de' sacerdoti et de' chierici" ("Ortografia Enciclopedica Italiana," Venezia, 1826). The rochet has no doubt been very anciently used by the bishops in the western church; during the middle

Fig. 217.

[1] A curious specimen of such a volume may be seen among the books exhibited in the cases of the King's Library in the British Museum. See also the drawing by Mr. Shaw of a portion of a picture by Schoreel.

ages it was their ordinary garment in public, under the name of an alb, which seems to be also the origin of the surplice. The inferior clergy were accustomed to wear the alb in divine service, as we find by the council of Narbonne, A.D. 589, which forbid them to take it off until the liturgy was ended. Probably in after-ages it was thought advisable to make a distinction between the dresses which the superior clergy wore at the liturgy, and then a difference was made in the sleeves: and from the twelfth century the name of surplice was introduced. During the middle ages the bishops very frequently wore the surplice with a cope, and above the rochette. The word *rochette* is not of great antiquity, and perhaps cannot be traced back further than the thirteenth century. The chief difference between this garment and the surplice formerly was, that its sleeves were narrower than those of the latter; for we do not perceive, in any of the ancient pictures of English bishops, those very wide and full lawn sleeves which are now worn. The cassock or under-garment is black,[1] and was commonly worn beneath the academical gown by clergymen, until the reign of George II., as a distinctive dress in ordinary life; it was then shortened to the knee; it is not *peculiarly* clerical, as it is worn in many instances by the undergraduate students in Spanish universities. This, then, like the cap and gown, may be considered as a collegiate dress, although Du Cange supposes that the square cap of the universities was formerly that part of the amice which covered the head, and afterwards became separated from it.[2]

The group of figures on next page are selected from the drawing of the funeral procession of Queen Elizabeth, believed to be by the hand of William Camden, the great antiquary, and engraved in the third volume of the "Vetusta Monumenta." They represent the gentlemen of the queen's chapel, and are curious, inasmuch as they

[1] Dr. Hody says, that in the reign of Henry VIII. our bishops wore a scarlet garment under the rochette.

[2] For the derivation of the *form* of the square university cap, see *Glossary*. In "The New Custom," 1573, of one of the characters it is said, "It is a pestilent knave, he will have priests no *corner caps* to wear."

exhibit a strange mixture of Popish, Protestant, and secular costume. Thus they wear the white gowns and surplices of the Protestant church beneath the richly embroidered cope of the Catholic one, with its border of canopied saints, modified in one instance by a row of Tudor badges, the portcullis, rose, lion, etc.;[1] — the secular portion of the dress contrasting strangely with this, and crowning all with the fashionable ruffs and hats of the day, which had already over-excited the ire of good Master Philip Stubbes.

Fig. 218.

[1] In 1561, on St. George's Day, "all her Majesty's chapel came through her hall in copes, to the number of thirty, singing, 'O God, the Father, of heaven, etc.'"—STRYPE'S *Annals of the Reformation*, book i. chap. 23.

In 1620, when James I. visited St. Paul's in state, "The Gentlemen of the King's Chappell, and the Quire of Paul's were likewise all in rich copes."—*Howes*.

Mr. Bloxham, in the "Principles of Gothic Ecclesiastical Architecture," mentions a cope, now or recently preserved in Chipping Camden Church, which was of crimson velvet semee of ducal coronets and estoiles, and on the borders the portraits of saints curiously embroidered. He also notes that as late as the coronation of her Majesty Queen Victoria, the Archbishop of Canterbury and his attendant bishops wore copes on that occasion.

Machyn, in his diary, notes that when Mary came to the throne she allowed every parish to have back the cloth of gold copes which had been taken from the churches by Edward VI., and had been kept in the hands of Mr. Sturton, the receiver for that king.

Examples of copes with borders will be seen in the monuments of Dr. Sever in Merton College, Oxon, 1471, whose cope is bordered with figures of saints, and Prior Prestwick in Warbleton Church, who has an inscription running along the edge. See also the brass of Thos. Patesle, of Great Shelford, Cambridge, 1396-1411, who has the letters of his name embroidered on the edge of the cope. It is figured in "Gentleman's Magazine," 1799, pt. ii. p. 561.

The costume of the legal functionaries during the early part of the present period may be seen in the annexed cut, copied from the very curious painted table formerly kept in the king's exchequer, and which recorded the standard of weights and measures, as fixed in the twelfth year of the reign of Henry VII. These gentlemen wear close caps or coifs of very ancient form, similar ones being frequently seen in the illuminations of the time of Edward I. One of them wears a tippet edged with fur; the shoulders of the other is enveloped in a hood, which displays its interior lining. Their gowns are capacious, and are open at the sides only, being lined with furs throughout.[1]

Fig. 219.

The fine recumbent effigy of Richard Harpur, "one of the justices of the commen benche at Westmynster," on his tomb in Swarkestone Church, Derbyshire, affords an excellent example of the legal costume about the time of Mary. He wears the cap as well as a coif; he has a narrow

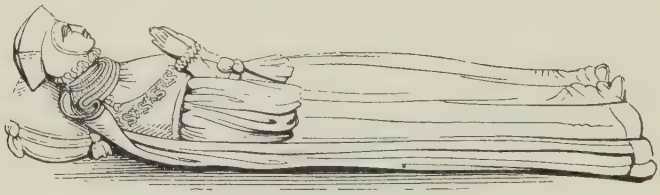

Fig. 220.

[1] This curious table was copied and engraved by the Society of Antiquaries, and published in the first volume of their "Vetusta Monumenta."

ruff, and the loose hood and cope, as well as the under-garment, is clearly defined, and gives value to the upper part of this figure as an authority on legal dress. The long wide sleeves, from whence peep forth the closely-fitting under-ones with the neatly-ruffled wrist, preserve the solemnity of the costume, which is further assisted by the long gown, secured round the waist by a folded linen girdle, and which falls upon the feet in ample width.[1]

In the first volume of the "Vetusta Monumenta" may also be seen another curious picture, representing the court of wards and liveries in full council assembled, and in the act of adjudicating; the lawyers wearing similar coifs to those engraved on the preceding page, but otherwise varying in their costume. The picture is supposed to have been executed about 1585; and accurately displays the legal dress as worn about the end of the period of which we are now treating.[2]

Holbein's picture of "Henry VIII. giving the Charter for Bridewell Hospital to the Mayor and Aldermen," may be cited as a good authority for the costume of civic functionaries at this period; and the portrait of Sir Robert Bowes, Master of the Rolls, who stands on the king's left, may afford an intermediate authority for legal costume to those already cited. The same artist's great picture of "Henry VIII. granting a Charter to the Barber-Surgeons," still preserved by that body in their hall in Monkwell Street (a painting that richly deserves a pilgrimage from all lovers of Holbein and his art), will also afford material for the costume of the "gentlemen of the faculty" during the reign of the burley king.

The variation in form that the armour of the English knight underwent during the period of which we now speak, may be best understood by carrying it on from the

[1] Machyn, in his diary, notes that the 17th October, 1562, "was made vii serjants of the coyffe, at ix of the cloke they whent to Westmynster halle in ther gownes and hodes of morrey and russet, and ther servants in the same colors."

[2] The figure of Sir John Spelman, in the robe and coif of a judge, is engraved in Cotman's "Norfolk Brasses," from his tomb in Narburgh Church. Sir John died in 1545; his dress is interesting and curious for its great similarity to that worn by the two lawyers of the reign of Henry VII., engraved on the preceding page.

last-engraved specimen in these notes, namely, the groups given in figs. 180, 181, p. 215. The effigy here given is that of Sir Thomas Peyton, in Isleham Church, Cambridgeshire. He died during the short reign of Richard III., about a year before the accession of Henry VII., but at so brief a period anterior to that of which we are treating, that his effigy may be given as a good example of the armour of the early part of the reign of Henry VII. The plate-armour of this period had assumed its most grotesque form, visible in the enormous fan-like elbow-pieces worn by Sir Thomas. Large steel pauldrons cover each shoulder, varying from those in fig. 177 (the Earl of Warwick) in being so ribbed as if they were formed of overlapping pieces of movable plate. The breastplate is globular and narrow at the waist, which usually appears to have been rather tightly confined. The richly-ornamented girdles are discarded, and the sword generally hangs in front—a peculiarity distinctive of this period, the dagger retaining its place at the side. *Taces*, or *tassets*, hang around the hips, from the lower edge of the breast-plate, in the form of encircling rows of steel flaps, generally secured at the sides by buckles and straps, and appended to which, by the same security, were the *garde-de-reins*, which covered the back from the waist behind.[1] Over the thighs hung the *tuilles*, or *tuilettes*, which were secured to the lower *tassets* by buckles and straps, and which are very clearly seen on the effigy here engraved. *Cuisses* covered the thighs, and *jambes* the legs; the *genouillères*, or knee-coverings, spreading on the outer side of each knee in the shape of

Fig. 221.

[1] This portion of the armour is also called the *culet*.

escallop-shells; the *sollerets*, or steel shoes, being formed of flexible overlapping plates of steel, to which the spurs were riveted, or secured by straps. Sir Thomas wears his hair close cropped round the head above the ears, and has neither moustache, beard, nor whisker, such being the usual fashion of the day.

During the tournament the knight generally wore additional pieces of armour for the defence of the neck and breast. These were the *volante-piece*, which covered the lower part of the helmet; the *mentonnière*, a similar defence for the chin, which was also worn over the helmet, the lower part of which it covered as well as the neck; and the *grande-garde*, a large piece of plate-armour which covered the left shoulder and breast, and was fastened upon the breastplate by screws.

During the reign of Henry VII. the armour was often richly decorated and fluted, and the tabard embroidered with the arms of the knight was generally dispensed with, in order that the beauty of its decoration should be seen and appreciated. The toes of the *sollerets* were generally broad, following, as usual, the fashion of the shoes as then generally worn. The helmets took the form of the head, frequently having flexible overlapping plates of steel that protected and covered the neck; these helmets have been called *burgonets*, but *armet*, or close helmet, would appear to be the more correct term (see Glossary); one of these forms No. 1 of the selection here engraved. It partakes a great deal of the character of the singular one worn during the reign of Richard II. It is surmounted by a serrated ridge; the plume of feathers that arose from the apex of

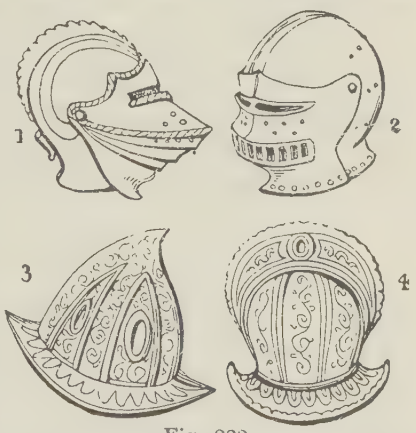

Fig. 222.

the helmet previously, being exchanged for a long flowing plume that was inserted in the pipe affixed to the back of the helmet, and streamed behind the wearer, frequently reaching to the waist or lower. No. 2 is a helmet of a simpler form, which very clearly shows the contrivances adopted for seeing and breathing.

The brass of "Richard Gyll, squyer, late sergeant of the bakehous wyth Kyng Henry the VII., and also wyth Kyng Henry the VIII.," in the Church of Shottesbrooke, Hampshire, and who died in 1511, the second year of the reign of Henry VIII., is a good specimen of the armour in use at the end of the reign of his father. The high ridges on the shoulder-pieces are visible; the elbow-pieces have lost the exaggerated form of those in the previous cut, p. 272. The breast-plate is plainly ridged in the centre, and four narrow *taces* hang around the waist, to which are affixed, by straps, two small pointed *tuilles*, which, unlike those of Sir Thomas Peyton, reach but to the thigh, a tunic of mail hanging below. The arming of the legs is simply adapted for protection and utility; the only variation which is occasioned by fashion is the broader toes here displayed.

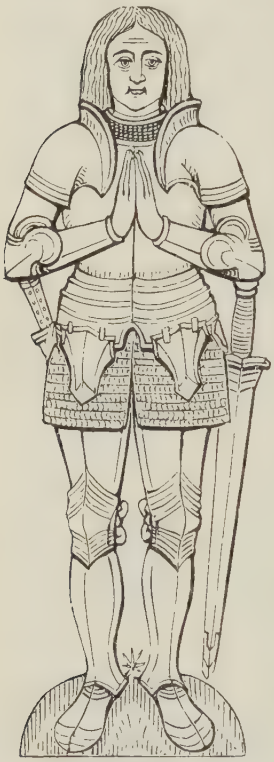

Fig. 223.

The military costume of Henry VIII.'s reign may be seen by referring to the plates in the first volume of the "Vetusta Monumenta," where is engraved the Roll in the College of Arms that depicts the procession and tournament held at Westminster in 1510, the first year of the reign of Henry VIII., in honour of Queen Katharine, upon the birth of their infant son Prince Henry.

The paintings at Hampton Court of Henry's embarkation at Dover,—The meeting of him and Francis I. in the Field of the Cloth-of-Gold,—The meeting of Henry and Maximilian,—and The Battle of the Spurs, will supply authorities for the dress of nearly every grade in the army.[1]

In the Tower of London is preserved the suit of armour presented to Henry VIII. by the Emperor Maximilian, commemorating his marriage with Katharine of Arragon, whose badges, with those of her husband, are engraved upon it, with their initials united by a "true-lover's-knot." It is the most interesting suit of the period in England, and is elaborately ornamented and covered with engravings from the Lives of the Saints. A series of plates in the twenty-second volume of the "Archæologia" is devoted to this curious example of martial magnificence. The great novelty exhibited in the armour of the period being the *lamboys*, or steel skirts, which usurped the place of *tassets* and *tuilles*, and covered the body from the waist to the knee in fluted folds, like the skirts of a tunic; these are sloped away before and behind, to allow the wearer to sit in the saddle.[2]

The cut of the foot-soldier engraved (fig. 224) from Skelton and Meyrick's work on "Ancient Arms and Armour," exhibits the usual amount of plate-armour worn by them, which consisted of a breast and back plate, from which were appended long *tassets* or *cuisses* of overlapping flexible steel plates which reached to the knee. The wide sleeves, and bonnet slashed and puffed, and ornamented with an enormous plume of feathers, bring to mind the glories of the Field of the Cloth-of-Gold, and the sculpture of the Hotel Bourgtheroulde at Rouen.

[1] Philip de Comines mentions that in 1488, on the occasion of the battle of St. Aubin, the Bretons in the Duke of Orleans' army were dressed and armed after the English fashion, and like the 300 English under Lord Talbot, wore red crosses.

[2] The series of woodcuts by Hans Burgmair, known as the Triumphs of Maximilian, will furnish other authorities; and the old pictures formerly existing at Cowdray, of the Departure of Henry VIII. from Calais, July 25, 1544, and the Siege of Boulogne, engraved for the Society of Antiquaries. So that there is abundance of material for the artist.

Of the two figures engraved in fig. 225, the first (who has his back turned towards the spectator) is one of the guards of Henry VIII., and is copied from the picture of the Field of the Cloth-of-Gold, at Hampton Court. The Rose and Crown[1] is embroidered on his back. The other figure is copied from the picture of his embarkation at Dover, which is also at Hampton, and has been selected for the purpose of showing the sword and buckler appended to the waist, and which, clashing together in walking, gave the name of "swashbuckler" to the braggadocios of the period.[2] "Put on my fellow Dick's *sword-and-buckler voice*, and his *'swounds* and *'sbloods* words," says one of the characters in the old play of "The Two Angry Women of Abingdon," 1599. Occasional exercise with these weapons was enjoined to civilians, and sword-and-buckler play formed the usual relaxation of the London

Fig. 224.

[1] The effigy of Van Dun, in St. Margaret's Church, Westminster, who was one of Elizabeth's yeomen, has also that badge: the figure is valuable as a *coloured* example of their costume.

[2] In the picture at Hampton Court it is noteworthy that the yeomen of the guard do not wear the initials of the sovereign on the back and breast as seen later, also that the upper coat with full sleeves to the elbows is the only portion of *uniform* worn by the guard, the legs, fore arms, and caps varying in cut and colour in almost every example. In Derrick's "Image of Ireland," the yeomen with Sir H. Sydney on his entrance to Dublin in 1581 have on their backs the E. R., without the rose. The initials C. R., placed one on each side of the rose, are seen in the brass, at Winkfield, Bucks, of Thomas Mountague, who died 1630.

apprentices on ordinary occasions.[1] They were formed of wood covered with leather, and strengthened by large nails or studs of metal.

Throughout the reigns of Mary, Edward VI., and Elizabeth, the armour, except during the joust or tournament, seldom reached below the knee, like that of the soldier engraved on the preceding page; the breastplates were of a similar form, but sometimes very long in the waist. The arms were defended by rere-braces and vambraces, as the defences above and below the elbow were styled; but foot-soldiers frequently appear without them.[2] They wore helmets of the old form, with visors occasionally; but most frequently appeared in morions during the reign of Elizabeth, of the form exhibited in No. 3 of fig. 222.[3]

Fig. 225.

[1] The disastrous outbreak known as "Evil May-day," began by the interference of a magistrate with two apprentices who were thus "playing at bucklers."

[2] In the 36th of Henry VIII. the Duke of Norfolk ordered every soldier to wear a blue coat garded with red, the right hose to be red, the left blue, and a red stripe three fingers broad on the outside of each leg. Hall mentions that the archers of the guard with Henry VIII. at Terrouenne wore white gabardines and caps. In Mary's reign, the army wore white coats with red crosses. In 1566 the archers for Ireland wore a cassock of blue cloth, with two small white gardes of blue. In 1595 the soldier's clothing cost £3 5*s.* 3*d.*, whilst that of the officer no more than £4 10*s.* 10*d.*

[3] Another form of morion called the *cabasset*, and of the type No. 3, but with a narrower and more down-sloping brim, occurs in the latter part of the 16th century; it has a short peak bending back at the summit, and is sometimes called the *pear-shaped morion* from its shape, the small peak simulating the stalk of the fruit. Ear-pieces, with red thongs for tying under the chin, are also often seen with the morion.

Towards the latter end of her reign, the *combed* morion generally prevailed: it obtained its name from the raised serrated piece at top, something like a cock's comb, with which it was ornamented. A specimen forms No. 4 of the group just alluded to.

When the Norwich corporation were preparing soldiers in expectation of the Spanish invasion, the demi-lancers and light horsemen were thus armed: "One demi-lance harnes (*armour*) furnished, one demi-lance staff, one sword and dagger, and battle-ax; and for the light horseman their honors think it expedient that he shall now rather be furnished with his case of pistols, light horseman's staff, sword and dagger, a jack of plate, or a coat of plate; with a skull for his head, with cheeks covered with cloth, or such-like; or in place thereof, a burgonet with a corslet. And also it is by their honors thought expedient that the rider should have his doublet sleeves stryped doun with some small chain or plate." A form of this additional defence is seen in the figure under "Gambeson" in the Glossary, where long links of chain protect the arm. Strips of small chain have been advocated in modern days for the seams of cavalrymen's sleeves and overalls.[1]

Beards having again become fashionable during the reign of Henry VIII., were considered of importance during that of Elizabeth, when each class of the community trimmed after a fashion indicative of their pursuits: at

[1] Machyn in his diary mentions that on the 8th April, 1554, when certain lords were created, the Admiral Lord William Howard and the captains wore "gren velvet and saten and taffata and sarsenett," and the mariners "whyt and gren cloth." In 1560 he notes that men were sent to the queen's ships from every hall, "in whyt cottes and red crosses." See also for military equipment at this period vol. xlix. of the Camden Society's publications, which contains the orders, &c., of the Lancashire Lieutenancy, from Harl. MS. 1926. In 1569 there is a payment for 10 redd cappes at xiii^{d} a piece and 10 blew coats at 8*s.* 8*d.* for arquebusiers raised at Salisbury for the Queen. The men raised by the city of London for the relief of Calais in 1557 (too late, however) were dressed in white coats with red crosses (Machyn's Diary). In an order from the Council to the justices of Berks in 1581, to levy men for Ireland, "Their coats are to be of some darke and sadd colour, as russett or such like, and not of so light colour as blew and redd w^{h} heretofore hath commonly been used."

least such was the general rule. While the churchman wore a long beard and moustaches that flowed on the breast and was known as the *cathedral beard*, the soldier wore the *spade beard* and the *stiletto beard*, equally indicative of his calling. These beards were so named from their fancied resemblance to those weapons; and specimens from military portraits of the period form Nos. 1 and 2 of the group fig. 226. Shakespeare, in his "Henry the Fifth," act iii. scene 6, makes Gower exclaim, "What a beard of the general's cut, and a horrid suit of the camp, will do among foaming bottles and ale-washed wits, is wonderful to be thought on!" An old ballad in "Le Prince d'Amour," says:—

Fig. 226.

"Now of beards there be
Such a companie,
Of fashions such a throng,
That it is very hard
To treat of the beard,
Though it be ne'er so long.

The soldier's beard
Doth match in this herd
In figure like a spade;
With which he will make
His enemies quake
To think their grave is made.

The stiletto beard—
Oh, it makes me afeard,
It is so sharp beneath:
For he that doth place
A dagger in his face,
What wears he in his sheath?"

No. 3 shows another variety of the stiletto beard, being arranged in a double tuft or point on the chin. No. 4 might do well for Falstaff himself, for here we have the "great round beard like a glover's paring-knife," by which he was known, and which was a common fashion with military men during the reign of Henry VIII., as we see in the foot-soldier engraved on p. 276. It looked sufficiently formidable, and took least trouble in trimming and dressing. Those who were very particular sometimes dyed the beard; and in Lodowick Barry's comedy of "Ram Alley," 1611, one of the characters asks, "What coloured beard comes next my window?" receiving for an answer, "A black man's, I think." To which comes the response, "I think a red, for that is most in fashion." In Ben Jonson's "Silent Woman," the barber exclaims, "I have fitted my divine and canonist, dyed their beards and all."

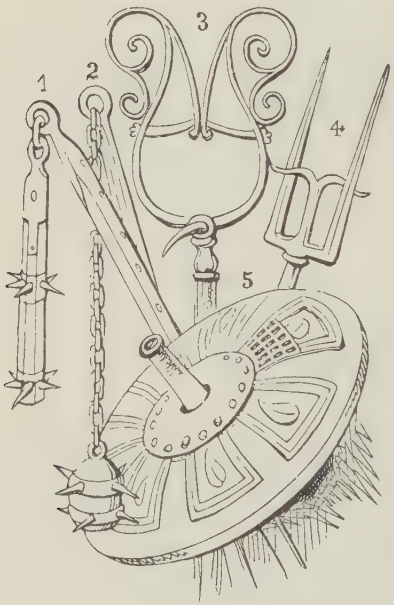

Fig. 227.

Of the military weapons now in use, the group here engraved exhibits the most curious. No. 1 of fig. 227 is the military flail, the pole and flail being of wood, strengthened with iron, and having two formidable rows of spikes surrounding it. No. 2 is the Morning-star, a ball of wood, encircled by bands of iron, in which spikes are inserted; it is appended to a pole by an iron chain. It was sometimes *jocularly* (!) termed a "holy-water sprinkler," the way in which it scattered blood when it touched a vulnerable part suggesting a similarity to the

sprinkling of holy water in the Catholic Church. Both these weapons were used by footmen in attacks on cavalry, from the time of the Conquest to that of Henry VIII.; they are probably of Eastern origin, and did frightful execution when wielded by a powerful arm. The ball was sometimes affixed to the summit of a staff, and thus became a sort of mace for horsemen, very efficacious in destroying armour. No. 3 is a singular contrivance for giving a footman an advantage in a conflict with a mounted soldier. The central pieces of flexible steel, in form like the letter V, are springs that give free passage when forcibly pushed against the neck of the rider, enclosing it immediately, when they spring back, and thus allow him to be easily dragged down. They were termed "catch-poles;" and from their general use in apprehending felons, or escaped prisoners, the term became applied to the civil officers who carried them; a name that survived their use, and was familiar when its origin was unknown. No. 4 is the military fork; the hooks were used to catch at a bridle; the prongs, having a sharp edge, to cut them; and they were also of use as a defensive weapon in an attack of horsemen, who might, by their aid, be prevented from a too near approach. No. 5 is a target or shield, with a matchlock gun in the centre, which the soldier could fire behind the shield, taking his aim through the grating immediately above. They are mentioned in the Tower inventories of the reign of Edward VI. as "targetts, steilde, with gunnes," of which thirty-five are reported to have been kept there. These shields were faced with steel.

No. 1 of fig. 228 is a halbert of the time of Henry VII. They are mentioned as early as the reign of Edward IV. Their use became pretty general during this reign, and they were always carried by yeomen of the guard during the reign of Henry VIII.; not finally getting into disuse among troops until after the accession of George III., and being still seen on state occasions. They were frequently elaborately ornamented on the head with figures and scroll-work. No. 2 is a halbert of the reign of Henry VIII.; the cutting edge formed into the shape of a half-moon; the

curve sometimes took an outward direction, as may be seen in the cuts of soldiers of that period already given. The staves were sometimes covered with velvet and studded with brass nails, tufts or tassels of silk [1] being affixed at the junction of the staff and the head. No. 3 is a pike, a weapon of common use during the period of which we are now speaking: they were an adaptation to infantry of the ancient spear carried by cavalry for many centuries previous. No. 4 is a partisan of the time of Henry VIII.: the side-blades were sharp on both edges, similar to those on the ancient bills or spetums. Nos. 5 and 6 are the sword and dagger of James IV. of Scotland, who was killed at Flodden, and which are preserved in the Heralds' College; they show the guards at the handle, which now came into use. During the reign of Elizabeth, these heavy swords became generally disused, giving way to the lighter rapier, its convenience being very apparent when contrasted with that worn by Sir Thomas Peyton (see fig. 221). Rapiers were introduced by a noted desperado, one Rowland Yorke; and although welcomed as a dress-sword by the young gallants of the day, were rarely adopted by the elders of the community. The fanciful varieties of these articles are thus alluded to by Samuel Rowlands:—

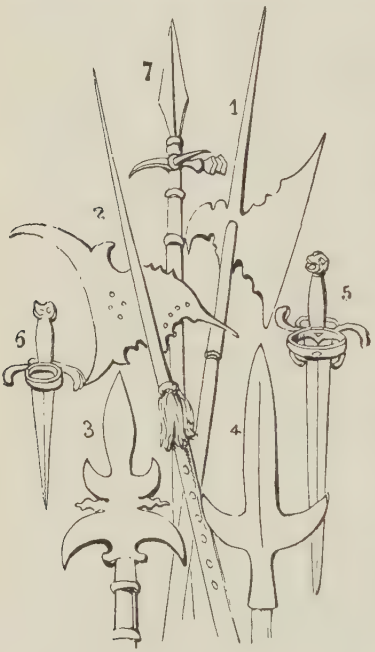

Fig. 228.

[1] Mentioned as *cauls* in a warrant for apparel and partisans for the yeomen of the guard in 1761.

"Step to the cutler for my *fighting-blade*,
And know if that my *riding-sword* be made,
Bid him trim up my *walking-rapier* neat,
My *dancing-rapier's* pummel is too great." [1]

Shakespeare, in the "Merry Wives of Windsor," act ii. sc. 1, makes Shallow, with an old man's love for the weapons of his youth, answer Page's remark, "I have heard, the Frenchman hath good skill in his rapier," with, "Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoccadoes, and I know not what: 't is the heart, Master Page; 't is here, 't is here. I have seen the time, with my long sword I would have made your four tall fellows skip like rats." In Porter's comedy of the "Two Angry Women of Abingdon," one of the characters, in a strain of complaint, exclaims, "Sword-and-buckler play begins to grow out of use! I am sorry for it; if it be once gone, this poking fight of rapier and dagger will come up; then a good tall sword-and-buckler man will be spitted like a cat or a rabbit." [2] No. 7 is one of the pole-axes of the guard of Queen Elizabeth, preserved in the Tower Armoury (where specimens of all these implements may be seen): it is an adaptation

[1] "Nay, mistress, I had a sword, ay the flower of Smithfield for a sword—a right fox, i' faith. With that, and a man had come over with a smooth and a sharp stroke, it would have cried twang, and then when I had doubled my point, trac'd my ground, and had carried my buckler before me like a garden butt, and then come in with a crossblow, and over the prick of his buckler two ells long, it would have cried twang, twang, metal, metal; but a dog hath his day; it is gone, and there are few good ones made now. I see by this dearth of good swords, that dearth of sword and buckler play begins to grow out."—*Two Angry Women of Abingdon*, 1599.

[2] In the "Antiquarian Repertory" will be found an interesting account extracted from Silver's "Paradoxes of Defence," 1599, of the introduction into England of the new style of fighting, and anecdotes in praise of the old sword and buckler system. It is also told how an Englishman at Madrid, armed only with a quarter-staff, defeated three Spaniards with sword and dagger. Camden, under 1580, mentions that this year the size of ruffs and cloaks was restrained by proclamation, and swords and daggers were reduced to the length of three feet and one foot in the blade respectively, also the pikes on the bucklers to two inches.

of the spear and horseman's hammer, for the use of the infantry.[1]

The collection of Lord Londesborough furnishes us with the annexed excellent specimen of a buckler, entirely formed of steel. The inner side is represented for the sake of showing the hook by which it was suspended to the waist; and the handle which crossed the boss in the centre. It is but one foot in diameter; and was held at arm's-length to parry a blow, as will be best understood by a reference to the illustrations to the word *Buckler* in the Glossary of this volume.

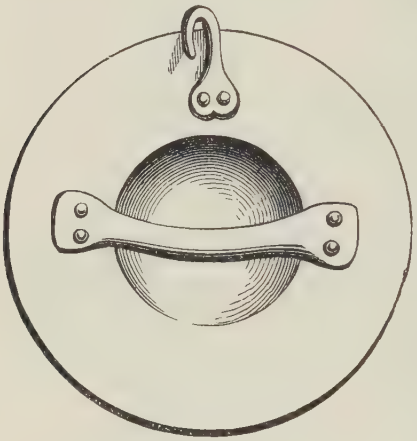

Fig. 229.

Such were the more important military novelties of the Tudor era. Fire-arms will come in for a full share of attention during the next period, by which time they may be considered as having reached a high degree of perfection.[2] A lavish amount of decoration was bestowed on such as were used by the nobility. The stocks of guns were inlaid with ivory, gold, and silver ornaments, or sculptured in relief with stories from classic history, or mythology. The utmost luxury of art was also displayed in armour; suits were sometimes embossed and chased with groups of figures or ornament, and inlaid with decoration in the precious metals of elaborate design, produced by channelling the surface and beating thin strips of

[1] In 1584, the Commissioners of Musters for Huntingdon report that the men were not strong enough to use the bow. This points rather to the decay in practising than to any falling off in physique. In 1593 bow-strings were purchased near Moorfields at 4*s.* 6*d.* the gross.

[2] By a statute of 33 Henry VIII. the hand-gun was ordered to have a length over all of one yard, and the haquebut and demysake three-quarters of a yard.

gold and silver into the grooves. So valuable were the suits of Knights and Nobles that they ran a new risk in the battle-field, the risk of being killed that their armour might be sold as plunder. When it was about to be discarded, owing to improved fire-arms, its dying splendour blazed forth in greater brilliancy than at any other time.

THE STUARTS.

THE accession of King James I. interfered in no degree with the costume of the country. That monarch had, in fact, more luxuries to conform to, than to introduce.

His cowardice, among his other failings, made it a matter of solicitude with him to guard his person, at all times unwieldy, with quilted and padded clothing, so that it might be ever dagger-proof. It was so far fortunate, for a man of his idle turn, that he needed no innovation of a striking kind to indulge in this costume; for the stuffed and padded dresses that had become fashionable in the reign of Elizabeth continued to be worn in all their full-blown importance; the sumptuary laws, which had always proved singularly inefficient, were all repealed in the first year of this reign.[1]

"A Jewell for Gentrie" appeared in 1614, in the shape of a goodly volume devoted to hunting and other fashionable methods of killing time; and it was decorated with a full-length figure of James and attendants hawking, from which the following copy of his Majesty was executed. "The great, round, abominable breech," as the satirists term it, now tapered down to the knee, and was slashed all over, and covered with lace and embroidery. Stays were sometimes worn beneath the long-waisted doublets of the gentlemen, to keep them straight, and confine the waist.[2]

[1] The Earl of Suffolk writes to Sir John Harington in 1611, "The king saith he liketh a flowing garment," and mentions also that the Prince (Henry) laugheth at the long grown fashion of our young courtiers, and wisheth for change every day.

[2] Sir Walter Raleigh, who combined an excess of dandyism with a mind immeasurably superior to that of the majority of fashionables, is delineated in a waist that might excite the envy of the most stanch advocate for this baneful fashion. (See Lodge's "Portraits.")

The king's hat is of the newest and most improved fashion, and not much unlike those worn but a few years ago; it has a feather at its side, and it was not uncommon to decorate the stems of these feathers with jewels, or to insert a group of them in a diamond ornament worn in the centre of the hat; and hatbands, richly decorated with valuable stones, were also frequently seen; or a single pearl was hung from a centre ornament that secured the upturned brim.[1]

Fig. 230.

Dekker, in his "Seven Deadly Sinnes of London," 1606, says: "An Englishman's suit is like a traitor's body that hath been hanged, drawn, and quartered, and set up in several places: the collar of his doublet and the belly in France; the wing and narrow sleeve in Italy; the short waist hangs over a Dutch botcher's stall in Utrich; his huge sloppes speakes Spanish; Polonia gives him the bootes; the blocke for his head alters faster than the felt-maker can fit him, and thereupon we are called in scorne blockheads. And thus we, that mocke every nation for keeping one fashion, yet steale patches from every one of them to piece out our pride, are now laughing-stocks to them, because their cut so scurvily becomes us." And in Greene's "Farewell to Folly," 1591, he says: "I have seen an English gentleman so diffused in his suits,—his doublet being for the weare of Castile, his hose for Venise, his hat for France,

[1] In Gabriel Harvey's "Letter Book" (Camden Society), he mentions a servant sending to a maid an enamelled posy ring, which his master wore sewn on his hat.

his cloak for Germanie,—that he seemed no way to be an Englishman but by the face."

In Marston's comedy "What you Will," 1607, a serving-man thus enumerates a gentleman's wardrobe: "A cloak lined with rich taffeta, a white satin suit, the jerkin covered with gold lace, a chain of pearl, a gilt rapier in an embroidered hanger, pearl-coloured silk stockings, and a pair of massive silver spurs." The taste for pure-white dresses of silk velvet or cloth was prevalent at this time. Horace Walpole had at Strawberry Hill a full-length portrait of Lord Falkland entirely dressed in white, except his gloves, which are black, and engraved by Harding; and at Lullingstone, Kent, is still preserved a full-length of Sir G. Hart, 1600, fig. 231. The entire dress is white, the doublet (peascod-bellied) is of plain white silk, lace collar and cuffs; the sword belt also white. The bombasted breeches are of lace or needlework; the hose of white silk with needlework crescents over them; the netherstocks of plain white silk rolled over the knee, the shoes white leather with white roses. The *only* bit of colour in the entire dress being the high *red* heels to the shoes.

Fig. 231.

The fashionable novelties of dress are again given by Deckar in his "Guls' Horn-booke," 1609, in a passage where the simplicity of old times is contrasted with the new: "There was then neither the Spanish slop, nor the skipper's galligaskin, the Switzer's blistered codpiece, nor the Danish sleeve, sagging down like a Welch wallet, the Italian's close strosser, nor the French standing collar; your treblequadruple dedalian ruffs, nor your stiffnecked rabatos, that have more arches for pride to row under than can stand under five London bridges, durst not then set themselves out in print; for the patent for starch could by no means be signed. Fashions then was counted a disease, and horses died of it."[1]

[1] In "The Preparation at Oxford," in August, 1605, printed in

Henry Fitzgeffery, in his satirical "Notes from Black Fryers," 1617, describing the visitors to that favourite place of amusement, asks—

> "Knowest thou yon world of fashions now comes in,
> In Turkie colours carved to the skin;
> Mounted Pelonianly till hee reeles,[1]
> That scorns (so much) plaine dealing at his heeles.
> His boote speakes Spanish to his Scottish spurres;
> His Sute cut Frenchly, round bestucke with Burres;
> Pure Holland is his Shirt, which, proudly faire,
> Seemes to out-face his Doublet, everywhere
> His Haire like to your Moors or Irish Lockes;
> His chiefest Dyet Indian minced Dockes.[2]
> What Countrey may-game might wee this suppose?
> Sure one woo'd thinke a Roman, by his Nose.
> No! In his Habite better understand,
> Hee is of England, by his Yellow band."

And he elsewhere describes a "spruse coxcombe,"

> "That never walkes without his Looking-glasse
> In a Tobacco-box or Diall set,
> That he may privately conferre with it,
> How his Band jumpeth with his Peccadilly,
> Whether his Band-strings ballance equally,
> Which way his Feather waggs:

Nichol's "Progresses of James I.," it appears that the Chancellor of the University, through the heads of houses, admonished all doctors, graduates, scholars, and probationers to provide themselves with gowns, hoods, and caps according to the orders of the University, and that all "Commoners and Halliers do wear rounde capps and such colours and fashions in their apparell as the statutes do prescribe." The writer remarks further on that "the young Masters of Arts & the Batchelors of arts wore gowns & hoods so much alike as not to be distinguished, viz., black wide sleeved gowns, faced to the foot with taffeta and about the arm to turn up to the elbow, and black civil hoods on the left shoulder." At the public meetings some M.A.'s had hoods lined with minever, none with white tafeta. The B.D.'s had their hoods lined with black. All the other Batchelors in hoods of changeable taffeta, and that of all colours. The D.D.'s wore scarlet gowns, faced to the foot with velvet, with wide sleeves faced and turned up. Those D.D.'s who were auditors were in scarlet gowns, "and their hoods turned up as they are here when they go to preach." The Doctors of Law and Physic wore scarlet gowns and changeable hoods. In 1615, when James visited Cambridge, it was ordered that all "Regents and Non Regents come to S[t] Marie's Church in the tyme of Disputacions with hoods and capps; viz., Regents with white hoods, and Non Regents with civill (? sable) hoods."

[1] *i.e.* on high-heeled shoes. [2] Tobacco.

. . . . . He'll have an attractive Lace,
And Whalebone bodyes, for the better grace." [1]

The fondness of ladies for painting their faces and exposing their breasts, was severely reprimanded by the divines and satirists in the early part of the seventeenth century.[2] Dr. John Hall, in an appendix to his small volume against long hair, discourses in unmeasured terms on "the vanities and exorbitances of many women, in painting, patching, spotting, and blotting themselves," declaring it to be "the badge of an harlot; rotten posts are painted, and gilded nutmegs are usually the worst." The portraits of noble ladies, in the reign of James, some of which may be seen in Nichol's account of the "Progresses" of that monarch, will sufficiently show how obtrusively immodest the fashion of exposing the naked breast had become. While a ruff, or band of immoderate size stretched forth from the neck, the front of the dress was cut away immediately beneath it nearly to the waist, which made the fashion more noticeable, as all the other part of the bust was over-cloathed, while the bosom was perfectly bare.[3]

The full-length portraits of the Earl and Countess of Somerset, for ever rendered infamous by their connection with the murder of Sir Thomas Overbury, and which are engraved, fig. 232, from a rare contemporary print, will well display the points that marked the costume of the nobility about the middle of James's reign. The Earl's hat and ruff are unpretending and plain; but his doublet exhibits the effect of tight-lacing, while his trunk-hose, richly embroidered, strut out conspicuously beneath. His garters,

[1] Pocket looking-glasses were worn by men as well as by women, and for the same purpose, namely, to adjust the hair and other points of dress, which were the objects of so much attention in both sexes.

"He is one that will draw out his *pocket glasse* thrice in a walke."
Return from Parnassus.

[2] "The mallow rootes to make thy teeth looke white" are mentioned by Singer in the "Reformed Whore."

[3] The portrait of Lady Seymour, of Troubridge, at Petworth, and engraved in Adolphus' "British Cabinet," shows the breasts quite bare. Painting the face by ladies is referred to in Ben Jonson's "The Devil is an Ass," 1616.

which at this period took the form of a sash tied in a bow at the side of the leg, have rich point-lace ends; and his equally gorgeous shoe-roses[1] call to mind the lament in "Friar Bacon's Prophesie," 1604:

> "When roses in the gardains grew,
> And not in ribons on a shoe:
> * * * * *
> And ribon-roses take such place,
> That garden-roses want their grace."

Jewels were sometimes worn in the ears of the gentlemen, who frequently cherished a long lock of hair, which was allowed to hang upon the bosom, and was termed a "love-lock."[2]

Fig. 232.

The countess wears a rich lace cap, of the fashion which Mary Queen of Scots most frequently patronized; it is ornamented by a rich jewel, placed in the centre of the forehead; a double row of necklaces with pendants; and a ruff of point lace, which, unlike the ruff of the preceding reign, as seen in fig. 206, p. 247, stands up without underprops, being stiffened with starch, which was used of various colours, according to the taste of the fair wearers. A yellow starch was at this period the fashionable tint, and Mrs. Anne Turner, who was executed for poisoning Overbury, and who was a starcher of ruffs,

[1] See "Romeo and Juliet," ii. 4, for jests on these roses.

[2] Franklin, one of those accused of assisting in Overbury's murder, and executed for the same, is thus mentioned in "Sir T. Overbury's Vision," 1616:—

> "—— from his head
> A wanton lock itself did down dispread
> Upon his back, to which, while he did live,
> Th' ambiguous name of *Elf-lock* he did give."

and an intimate friend of the countess, always patronized the fashion as long as she was able, and appeared at the gallows in a ruff of the approved colour;[1] the executioner also wore yellow cuffs.[2]

The hanging sleeves that decorate the arms of the countess are sufficiently inconvenient and cumbrous with embroidery; but what are they to the wheel farthingale within which she is imprisoned? If we look at fig. 204, we shall there find that the variation in this article of female attire, since the death of Elizabeth, has only added an extra degree of rigidity and discomfort to the ugliest of all fashions, and which, being originally invented to conceal the illicit amours of a princess of Spain, and having nothing either in character or appearance to recommend it, was adopted by every lady rich enough to afford one. The principal variation from the figure alluded to, consists in the row of pleats that surround the waist, and the embroidered band down the centre, which continues round the bottom of the dress.

The incised brass to the memory of Mrs. Elizabeth Bampfield, 1615, in Shorwell Church, Isle of Wight, affords us a good illustration of the easier costume adopted by ladies when the rigidly-laced body and wheel-farthingale, as worn by the Countess of Essex, was discarded. The light head-veil of the time of Elizabeth is worn, as well as the point-lace ruff; the jerkin, which excited the anger of Stubbes (see p. 247), is seen; and the long hanging sleeves,

[1] Stubbes says starch was made of "divers colors and hues, white, red, blue, purple, and the like;" and "goose-green starch" is mentioned by Ben Jonson.

[2] In "The Devil is an Ass," 1616, it is remarked, "Carmen are got into the *yellow starch*." Brides in this reign are noted as being married "in their hair," that is, hanging loosely down.

In 1613 an order was issued against the wearing of fardingales, but, according to Lord Brooke, "to little purpose, for they rather increased than diminished." In "Eastward Hoe," 1605, the Scotch farthingale is referred to. Girtred says to Poldavy the tailor, "Is this a right Scot? does it clip close, and bear up round." And in 1607, in "Westward Hoe," we read, "This is better wit than to learn how to wear a Scotch Farthingale." "Bowtis of quhaill horne (whalebone) for farthingales" are mentioned in the inventories of Mary Queen of Scots. The portrait of Elizabeth, Countess of Southampton, by Van Somer, in the National Portrait Gallery, shows the yellow lace ruff, cuffs, and cap.

and elegant wristband. The large open gown calls to mind Falstaff's complaint (1 Hen. IV., iii. 3), "My skin hangs about me like an old lady's loose gown," words which are well illustrated by the ample robe which encases the entire figure, and exhibits a general ease more agreeable to the eye than the representations of ladies we have seen since the accession of Elizabeth.

Fig. 233.

In S. Rowland's "Looke to it, for I'll stabbe ye," 1604, a satirical poem, which threatens "the stab" to all evil-doers, is the following character of "the proud gentlewoman:"—

"You whom the Devill (Pride's father) doth perswade
To paint your face, and mende the worke God made;
You with the Hood, the Falling bande, and ruffe
The Moncky-waste, the breeching like a Beare;
The Perriwig, the Maske, the Fanne, the Muffe,
The Bodkin and the Bussard in your haire;
You Velvet-cambricke-silken-feather'd toy,
That with your pride do all the world annoy,
I'le stabbe yee."

The dress of the old woman in the "Cobler of Canterbury," 1608, is thus detailed:—

"Her apparrell was after the elder beere,
Her cassocke aged some fiftie yeere;
Gray it was, and long beforne,
The wooll from the threedes it was worne:
A thrumbe hat she had of red,
Like a bushell on her head.
Her kercher hung from under her cap,
With a Taile like a flie-flap.
* * * * *

Her sleeves blew, her traine behind,
With silver hookes was tucked I find;
Her shooes broade, and forked before."

Randle Holme, the Chester herald, in his very curious "Academy of Arms," 1682, has given the small figure of a yeoman of this period, here engraved of the same size, which bears a remarkable resemblance to the cut of Banks, on p. 260, and which he thus describes: "He beareth *or*, a yeoman or countryman, or a freeholder of the country, a staff in his right hand *proper*. This habit (as to their inner garments) yeomen usually did wear in King James his time, viz. narrow-brimmed hats with flat crowns, doublets with large wings and short skirts, and girdles about their waists, trunk breeches, with hosen drawn up to the thighs, and gartered under the knees."[1]

Fig. 234.

In the curious old comedy called "Lingua, or the Combat of the Tongue and the Five Senses for Superiority" (first edition, 1607), a whimsical account is given by one of the characters of the articles comprising a fashionable lady's dress, and the length of time necessarily occupied in arranging all in order. He says, "Five hours ago I set a dozen maids to attire a boy like a nice gentlewoman; but there is such doing with their looking-glasses, pinning, unpinning, setting, unsetting, formings, and conformings, painting blew vains and cheeks; such stir with sticks and combs, cascanets, dressings, purles, falles, squares, buskes, bodies, scarfs, necklaces, carcanets, rebatoes, borders, tires, fans, palisadoes, puffs, ruffs, cuffs, muffs, pusles, fusles, partlets, frislets, bandlets, fillets, croslets, pendulets, amulets, annulets, bracelets, and so many lets,[2] that yet she is scarce

[1] In Marston's "What you Will," 1607, Simplicius, a serving-man, who has fallen into fortune's favours, thus notes the dress he wishes for: "A cloak lined with rich taffata, white sattin suit, the jerkin covered with gold lace, a chain of pearl, a gilt rapier in an embroidered hanger, pearl coloured silk stockings, and "a paire of massie silver spurs."

[2] *Hindrances:* the legal phraseology is still "without *let* or hindrance." The idea of the above speech seems to be borrowed from Heywood's interlude of "The Four P's," in which the pedlar exclaims:

> "Forsothe, women have many lets,
> And they be masked in many nets;
> As frontlets, fillets, partlets, and bracelets;
> And then their bonnets and their poynettes.

drest to the girdle; and now there's such calling for fardingales, kirtlets, busk-points, shoe-ties, etc., that seven pedler's shops—nay, all Sturbridge fair—will scarce furnish her: a ship is sooner rigged by far than a gentlewoman made ready." [1]

In Fitzgeffery's Satyres, 1617, are some severe remarks on the improvements in personal appearance attempted by "mincing madams," and the effect upon lovers, who

> "Pine at your Pencill and conspiring Glasse,
> Your Curles, Purles, Perriwigs, your Whalebone wheels,
> That shelter all defects from head to heeles."

And he afterwards complains of those men who desire

> "To strut in Purple or rich Scarlet dye,
> With silver barres begarded thriftily;
> To set in print the Haire; Character the Face;
> Or dye in graine the Ruffe for Visage grace;
> To clog the Eare with plummers; clag the wrests
> With Busk-points, Ribbons, or Rebato-Twists.
> From Barbors tyranny to save a locke,
> His mistris wanton fingers to provoke.
> As if a frounced pounced pate could not
> As much braine cover as a Stoike cut.
> Tell me (precisely what availes it ware
> A Bongrace Bonnet, Eyebrow shorter Haire;
> A Circumcized Ruff.
> * * * * *
> To rectifie my Foretop or assume
> For one nights Revels a 3 story Plume."

Fig. 235, next page, displays the female costume at the close of the reign of James I. It is copied from one of the

> By these lets and nets, *the let* is such
> That spede is small when hast is much."

Most of these articlee are enumerated in Lyly's "Midas." 1592: "Hoods, frontlets, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair, laces, ribbons, rolls, knot-strings, glasses, etc."

[1] In "The Prayse of the Needle," by Taylor, the water-poet, 1640, we read:—

> "And thus without the Needle we may see
> We should without our Bibs and Biggins bee;
> No Shirtes or Smockes our nakednesse to hide,
> No garments gay to make us magnifide:
> No Shadowes, Shapparoones, Cauls, Bands, Ruffs, Kuffs,
> No Kirchiefes, Noyfes, Chinclouts, or Marry-Muffes,
> No Crof-cloaths, Aprons, Handkerchiefes, or Falls."

figures at the side of the tomb of John Harpur, in Swarkestone Church, Derbyshire. He died in 1622; and this figure exhibits his young daughter. Her farthingale appears to have again gone back to the more convenient form of that article of attire as displayed during the reign of Elizabeth, but is still less inconvenient than that; as it became older, it gradually approached the form of a loose gown, the ordinary female dress of the succeeding reign.[1] She wears a tight boddice with a long waist, a small ruff, and wide sleeves, to which are affixed pendent ones. Her hair is combed back in a roll over the forehead, and she wears a small hood, with a frontlet. These hoods were sometimes allowed to hang down the back, but were as frequently turned over the head, as this lady wears hers, or brought forward to shade the face, according to the taste of the wearer. They came into fashion during the reign of Henry VIII., and went out in that of James I.; so that this figure may be considered as exhibiting the latest form of that and the farthingale. The frontlets were sometimes embroidered and ornamented with precious stones, and were consequently of considerable value. In Ellis's Letters we meet with an item in the time of Henry VIII.: "Payed for a frontlet in a wager to my lady Margaret, 4*l*."

Fig. 235.

The works of popular authors of this reign, as our quotations already show, abound with allusions to the prevailing

[1] In the rare tract called "Mul'd Sacke; or the Apologie of Hic Mulier," 1620, is the following bill of a fashionable lady's wardrobe:— "Item delivered to Mistress Spendthrift, the first of Januarie 1618 for a Taffata Peticote, a Bever hatte, Gold Band, Yellow Feather, a Fanne, a payre of Stockings, Garters and Roses, 3 li."

fopperies, of which it will be manifestly impossible to narrate a tithe here. John Taylor, the water-poet, alludes to the reckless extravagance of those who

> "To weare a Farm in shoo-strings edg'd with gold,
> And spangled Garters worth a Coppy-hold;
> A hose and dublet, which a Lordship cost,
> A gawdy cloake (three Manours price almost),
> A Beaver Band and Feather for the head,
> Priz'd at the churches tythe, the poor man's bredd." [1]

In "The Young Gallant's Whirligig," 1629, a fop is described with

> "The Estridge [2] on his head with Beaver rare,
> Upon his hands a Spanish Sent to weare,
> Haire's curl'd, eares pearl'd, with Bristows [3] brave and bright
> Bought for true Diamonds in his false sight;
> All are perfumed, and as for him t'is meete
> His body's clad i' th' Silkworms winding sheete."

And Samuel Rowland, in one of his rare and curious tracts, "A Pair of Spy-Knaves," speaking of the "Roaring Boys" of his time, says

> "And what our neat fantasticks newest hatch,
> That at the second hand hee's sure to catch.
> If it be feather time, he weares a feather,
> A golden hat-band or a silver either;
> A beastly bushie head of lousie haire,
> A horse-taile locke most nitty he doth weare.

[1] Some idea of what a lady considered a fitting wardrobe may be gathered from a letter of Lady Compton, in 1610, to her husband William Lord Compton, who just then succeeded to a fortune on the death of his father-in-law, Sir John Spencer. She demands for her yearly allowance, besides coaches, &c., twenty gowns of apparell, of which six excellent good ones; eight for the country, and six very excellent good ones. Also 6000£ to buy jewels, and 4000£ to buy a pearl chain. She adds that she is very reasonable.

The author of "Friar Bacon's Prophesie," 1604, complains—

> "And now a satten gowne,
> A Petticoat of silke
> A fine wrought bugle croune
> A smocke as white as milke
> A color'd hose, a pinched shoe,
> Will scarcely make a tit come to."

[2] Ostrich feather.

[3] Bristol was celebrated for paste diamonds.

Waisted like to some dwarfe or coated ape,
As if of monster's misbegotten shape
He were engendred, and, rejecting nature,
Were new cut out and stitcht the taylor's creature;
An elbow cloake, because wide hose and garters
May be apparent in the lower quarters.
* * * * *
His cabage ruffe, of the outrageouse size,
Starched in colour to beholders' eyes."

The affectation of expensive costume is well ridiculed by the same author in the following short story:—

"A giddy gallant that beyond the seas
Sought fashions out, his idle pate to please,
In travelling did meete upon the way
A fellow that was suted richly gay;
No lesse than crimson velvet did him grace,
All garded and re-garded with gold lace.
His hat was feather'd like a ladies fan,
Which made the gallant thinke him some great man,
And vayl'd unto him with a meeke salute,
In reverence of his gilded velvet sute.
'Sir,' (quoth his man) 'your worship doth not know
What you have done, to wrong your credit so;
This is the *bewle* in Dutch, in English plaine
The raskall hangman, whom all men disdaine;
I saw him tother day on Castell-greene,
Hang foure as proper men as eer were seene."

Henry Peacham, in his "Truth of our Times," 1638, has one of the usual laments, so long indulged in by moralists, over the folly of seeking foreign fashions; the passage is worth quoting for the curious information it contains. "I have much wondered," he says, "why our English above other nations should so much doat upon new fashions, but more I wonder at our want of wit that we cannot invent them ourselves; but when one is growne stale run presently over into France, to seeke a new, making that noble and flourishing kingdom the magazine of our fooleries: and for this purpose many of our tailors lie leger[1] there, and ladies post over their gentlemen ushers, to accoutre them and themselves as you see. Hence came your slashed doublets (as if the wearers were cut out to be carbonado'd upon the coales) and your half-shirts, pickadillies (now out

[1] *i.e.* Resident, like ambassadors at foreign courts.

of request), your long breeches narrow towards the knees like a pair of smith's bellows, the spangled garters pendent to the shooe, your perfumed perrukes, or periwigs, to show us that lost hair may be had again for money; with a thousand such fooleries unknown to our manly forefathers." [1]

These exaggerations in costume became considerably tamed down by the Puritanism of feeling, and the soberness of manners, consequent to the troubles that visited England in the reign of Charles I. To expatiate on the elegance and simplicity of a costume immortalized by the pencil of Vandyke, would here be a labour of supererogation; his works, too, are so numerous and accessible, at least under the form of engravings, that it will be unnecessary to do more than mention them, and narrate from other and less available sources the more remarkable varieties of costume that occur during this unfortunate period of our history. The group, fig. 236, may be taken as average types of the ordinary dresses of persons in the middle classes of society. The young man wears flowing hair; a plain "falling band," as the collar was termed when of this fashion; a doublet of a form like that still worn by Thames watermen, gathered at the waist, with wide sleeves and plain white linen cuffs. His trunk hose are wide, and are in the Dutch fashion; they are ornamented at the knee with rows of puffed ribbons, the garters being tied at the sides in a large bow. His shoe-roses and hat are both extravagantly

[1] The authors of the poem attributed to "Skelton's Ghost," prefixed to Rand's edition of Skelton's "Elinor Rummin," 1625, says that the gallants are hardly to be known as Englishmen in their various follies:—

"Your ruffs and your bands,
And your cuffs at your hands,
Your pipes and your smokes,
And your short curtall clokes,
Scarfes, feathers and swerdes,
And their bodkin beards;
Your wastes a span long,
Your knees with points hung
Like morrice-dance bels
And many toyes els."

See also the account in vol. ii. "Antiquarian Miscellany," of Buckingham's clothes when he went to bring over the Queen from Paris in 1625.

large; independently of that, the dress is simple and elegant, and the most picturesque worn by gentlemen for a very long time previous. The print from which it is copied is dated 1645.[1] The indefatigable Hollar has supplied the figure of the lady, and it occurs among the female costume in his "Ornatus Muliebris Anglicanus," bearing date 1645; a most useful series to the artist, as he has delineated, with the very acme of fidelity and carefulness, the costume of every grade in society.[2] This figure is The Gentle-

Fig. 236.

[1] "What doth my feather flourish with a grace?
And this my curled hair become my face!
How decent doth my doublet's form appear,
I would I had my sute in Long Lane here.
Do not my spurs pronounce a silver sound?
Is not my hose circumference profound?"
Wit's Recreations, 1640.

"Oh, doe but mark yon crisped sir you meet,
How like a pageant he doth walk the street,
See how his perfumed head is powdered o'er." *Ibid.*

[2] In Campion's Masque in 1613, on the occasion of the Earl of Somerset's marriage, were twelve skippers in red caps, with short cassocks, and long slops, wide at the knees, of white canvas, striped with crimson, white gloves, pumps, and red stockings. This dress, except the gloves, was doubtless the dress of seafaring men at this period, and is not unlike that in much later times.

In Thomas Cranley's "Reformed Whore," 1635, a servant's dress is thus referred to:

"In a stuffe Wascote and a Peticote
Like to a chambermayd."

In S. Rowland's "Diogenes Lanthorn," 1647, an usurer is described as wearing "a great leather pouch by his side, as large as a gammon of bacon, long stockings, and a side coat (*long coat*) crossly barred with velvet to his knees."

woman of the series; her hair is combed back over her forehead and gathered in close rolls behind, while at the sides it is allowed to flow freely. A long boddice, laced in front, incases the upper part of the figure; a white satin petticoat flows to the ground, which is fully displayed, as the dark open gown is gathered up at the waist. Her sleeves are wide and short, with a deep white lawn cuff turned back to the elbow; and she wears long white leather gloves.

Prynne in one of his tracts [1] gives a curious retrospective glance at the fashions of the palmy days of Charles I. He asks, "May we not well remember the English court-ladies' paintings, their patchings, their crispings, their caps and feathers, the cocking of their beavers, their stilettoes, their manlike apparel, their slashed sleeves, their jetting, their strutting, their leg making, with the rest of their antique apparel and postures."

The cuts engraved, fig. 237, will be useful to show the difference which ten years made in the female dress of

Fig. 237.

the reign of Charles; and are each respectively illustrative of the costume toward the beginning and end of that period. The first figure is that of Anne Stotevill, 1631,

[1] "Tyrants and Protectors set forth in their Colours," 4to. 1654.

and is copied from her effigy on her tomb in Westminster Abbey. She wears a large pleated ruff of the old fashion; a gown open down the entire front, which is ornamented with a row of buttons and clasps; the sleeve worn by this lady was, according to Randle Holme, called *the virago sleeve*, and it is tied in at the elbow; she has a close French hood, from which descends a long coverchief, which falls like a mantle behind her back, and is pinned up on each shoulder.[1] The second figure is copied from the recumbent effigy of Dorothy Strutt, 1641, in Whalley church, Essex. The long coverchief is here worn by this lady; but the hair, unconfined by the close hood, flows more freely on the shoulders. The ruff is discarded; and a kerchief covers the entire bust, fitting closely round the neck, and opening at the breast, showing a little of the gown and undergarment; the waist is tightly pulled in, but the gown sets out very fully all round, like a Dutchwoman's petticoat, and an apron is worn with a plain border; the sleeves of the gown are slightly wide at top, but are tight at the wrist, where they finish in the cuff of lace. This lady was the wife of a knight, and is an instance of the plainness of costume now prevalent, and which the many engravings by Hollar and other artists of the period also show.

A fashion introduced in the previous reign, and one that met with just reprehension at the hands of the satirists, was that of patching the face.[2] Bulwer, in his "Artificial

[1] In "Wit's Recreations," 1640, in an epigram on the "New Dressings," it is said that the ladies have changed their *black cypresse vailes* to white linen vailes, and besides wearing their bands or collars down to the waist, that they show their arms instead of their hands. This is answered on the part of the ladies, who say that the clergy wear their bands as long as they do, and that the so doing *implies conformitie.*"

In "A Woman's Birth and Education," in the "Roxburgh Ballads," we are told that when Cupid first saw a woman,

> "He prankt it up in Fardingals and Muffs,
> In Masks, Rebatos, Shapperowns, and Wyers,
> In Paintings, Powd'rings, Perriwigs, and Cuffes,
> In Dutch, Italian, Spanish, French attires;
> Thus was it born, brought forth, and made Love's baby,
> And this is that which now we call a Lady."

[2] In the "City Madam," 1632, lady's shoes of *the Spanish perfumed*

Changeling," 1650, alludes to it. "Our ladies," he says, "have lately entertained a vaine custom of spotting their faces out of an affectation of a mole, to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes and figures;" some of which he depicts on a lady's face, which is here copied from his woodcut, and it is a very curious specimen of fashionable absurdity. A coach, with a coachman and two horses with postilions, appears on her forehead; both sides of her face have crescents upon them; a star is on one side of her mouth, and a plain circular patch on her chin. These must not be considered as pictorial exaggerations, for they are noticed by other writers: thus, in "Wit Restored," a poem printed 1658, after enumerating the various things to be had at the "Bursse of Reformacion"—

Fig. 238.

skins occur. In "Westward Ho," written 1607, one of the characters says, "I think, when all's done I must follow his counsel, and take a *patch*. I'd have had one long ere this but for disfiguring my face, yet I had noticed that a mastic patch upon some women's temples hath been the very rheum of beauty." Painting the face and the use of *fucus* is much noticed in this play. In Middleton's "Roaring Girl," 1611, the line—

"Man's creation sticks even moles on fairest cheeks,"

appears to refer to this practice; and Wither, in his "Abuses Stript and Whipt," 1615, gives the origin of the custom, where he says—

"For when they did but happen for to see
Those that with Rhume a little troubled be
Weare on their faces a round *mastick* patch,
Their fondness I perceiv'd some time to catch
That for a fashion."

"But dapl'd ladies, if you needs must show
Your nakednesse, yet, pray, why spotted so?
Muses' Recreation.

"Heer (here) patches are of every cut,
For pimples and for scars;
Here's all the wandring planett signes,
And som oth fixed starrs,
Already gumd, to make them stick,
They need no other sky."

And the author of "God's Voice against Pride in Apparel," 1683, declares that the black patches remind him of plague-spots, "and methinks the mourning coach and horses, all in black, and plying in their foreheads, stands ready harnessed to whirl them to Acheron."

In a preliminary poem "on painted and spotted faces" to a tract called "A Wonder of Wonders, or a Metamorphosis of Fair Faces voluntarily Transformed into Foul Visages; an invective against black-spotted faces," by R. Smith, 1662, are the following curious lines descriptive of the shapes of patches, then spoken of as a recent introduction:—

"And yet the figures emblematick are,
Which our She-wantons so delight to wear.
The *Coach and horses* with the hurrying wheels,
Shew both their giddy brains and gadding heels;
The *Crosse* and *Croslets* in your face combin'd,
Demonstrate the crosse humours of their mind;
The *bias* of the Bowls doth let us see,
They'l play a Rubbers, and the Mistresse be;
The *Rings* do in them the Black Art display,
That Spirits in their Circles raise and lay;
But, oh! the sable *Starrs* that you descry
Benights their day, and speaks the darkned skie.
The several *Moons* that in their faces range,
Eclipse fond Proteus in his various change;
The long *Slash* and the short, report the skars,
Their skirmishes have gain'd in Cupid's wars.
For those, that into patches clip the *Crown*,
'Tis time to take such Pride and Treason down."

The fashion continued in vogue for a long time; for in the "Ladies' Dictionary," 1694, we are told, "they had no doubt a room in the chronicles among the prodigies and monstrous beasts, had they been born with moons, stars, crosses, and lozenges upon their cheeks, especially had they brought into the world with them a coach and horses!"[1]

[1] In "The New Exchange" "Merry Drollery," reprinted by Rev. F. Elsworth, the following fashions are noted under the year 1658:—

The very curious representation in the next page of a first-rate exquisite is copied from a very rare broadside, printed in 1646, and styled "The Picture of an English Anticke, with a List of his ridiculous Habits and apish Gestures." The engraving is a well-executed copperplate, and the description beneath is a brief recapitulation of his costume: from which we learn that he wears a tall hat, with a bunch of ribbon on one side, and a feather on the other, his face spotted with patches, two love-locks, one on each side of his head, which hang upon his bosom, and are tied at the ends with silk ribbon in bows.[1] His beard on the upper lip encompassing his mouth; his band or collar edged with lace, and tied with band-strings, secured by a ring; a tight vest, partly open and short in the skirts, between which and his breeches his shirt protruded. His cloak was carried over his arm. His breeches were orna-

"The broad-brimmed Beaver which is made
Most curious soft and fine,
Will be a shadow to the face
When as the Sun doth shine;
Fine Feathers and Ribbons you may have
For to wear about the Crown;
Black patches for the face also,
O, the best in all the Town."

"There is curious powdered Periwigs,
And new-cut fashioned gloves."
* * * * *

"Great Flaunders-Laces, large and white
Are common to be sold,
And Silver Laces very broad,
And some that's made of Gold."
* * * * *

"Fine Silken Masks and new French hoods,
To shrowd the foulest face."

"There you may have a Holland Smock
That's made without a gore,
* * * * *
For 'tis button'd down before."

[1] These love-locks continued long in fashion, and sometimes reached to the waist. They were bitterly denounced by the Puritans. Prynne wrote a book against them, which he entitled the "Unloveliness of Love-locks;" and Hall, in 1654, printed another "On the Loathsomeness of Long Hair." The visit to England in 1606 of Christian IV. of Denmark, who wore a love-lock in consequence of suffering from the disease called "Plica Polonica," doubtless set the fashion.

mented by "many dozen of points at the knees, and above them, on either side, were two great bunches of ribbon of several colours." [1] His legs were encased in "boot-hose tops, tied about the middle of the calf, as long as a pair of shirt-sleeves, doubled at the ends like a ruff-band; the tops of his boots very large, fringed with lace,[2] and turned down as low as his spurres, which jingled like the bells of a morrice-dancer as he walked;" the "feet of his boots were two inches too long." In his right hand he carried a stick, which he "played with" as he "straddled" along the streets "singing."

Fig. 239.

The large boots came in for a full share of ridicule. Deckar, in his "Guls' horn-booke," alludes to them "that cozen the world with a gilt spur and a ruffled boot;" and he adds, "Let it be thy prudence to have the tops of them wide as the mouth of a wallet, and those with fringed boot

[1] In Barry's "Ram Alley," 1611, of a gallant it is said, "His breeches must be plaited, his knees all points."

[2] When Charles II. arrived in Jersey in 1649, all his habiliments were all purple; no embroidery of either gold or silver ornamented his doublet or hose, but on the left side of his cloak a silver star was attached. Across his chest he wore a purple scarf or ribbon, and a garter of the same colour, the ends of which hung down behind the leg. The Duke of York was attired in an entire suit of black, without any other ornament or decoration than the silver star displayed on his mantle. He also wore a purple scarf across his shoulders.—*Hoskins.*

hose over them, to hang down to thy ankles: doves are accounted innocent and loving creatures; thou, in observing this fashion, shalt seem to be a rough-footed dove, and be held as innocent." The term "innocent" was at this time applied to idiots. The "straddling" was necessary: in Ben Jonson's "Every Man out of his Humour," one of the characters tells us, "One of the rowels of my silver spurs catched hold of the ruffle of my boot, which, being Spanish leather, and subject to tear, overthrows me!" They therefore "walked wide" to prevent accidents.

The Roundheads were a very different kind of people; they obtained that name from the more worthless Cavaliers, from the cropping of their hair, which they did so closely, that their heads looked sufficiently spherical, except where the rotundity was marred by their ears, which stood out in bold relief from the nakedness around them.[1] The figures here given of Puritans are obtained from contemporary sources: that of the male from a print dated 1649; that of the female from one of 1646. Both figures speak clearly for themselves; and their utter simplicity renders a detailed description unnecessary. This display of plainness, how-

Fig. 240.

Fig. 241.

[1] A song, printed in 1641, entitled "The Character of a Roundhead," thus commences—

"What creature's this, with his short hairs,
His little band, and huge long ears,
That this new faith has founded?
The Puritans were never such,
The saints themselves had ne'er so much;—
Oh, such a knave's a Roundhead!"

ever, was anything but a type of innate modesty, as those persons were no whit less vain of their want of adornment than the gallants were of their finery, as it served to point out the wearer for a distinction among his fellows. Thus everything worn by the Puritans became meanly and ridiculously plain; and the short-cut hair, thin features, and little plain Geneva bands, were marks by which they were known.[1] In "The Rump Songs" is a very curious poem, entitled "The way to woo a zealous Lady," written and published in ridicule of this class of the community, which is valuable for the detail it gives of the costume of Cavaliers and Puritans. A fashionably-attired gentleman describes his visit to woo a Puritan lady, and he says—

"She told me that I was too much profane,
And not devout, neither in speech nor gesture;
And I could not one word answer again,
Nor had not so much grace to call her sister;
For ever something did offend her there,
Either my broad beard, hat, or my long hair.

"My band was broad, my 'parel was not plain,
My points and girdle made the greatest show;
My sword was odious, and my belt was vain,
My Spanish shoes were cut too broad at toe!
My stockings light, my garters tied too long,
My gloves perfumed, and had a scent too strong.

"I left my pure mistress for a space,
And to a snip-snap barber straight went I;
I cut my hair, and did my corps uncase
Of 'parel's pride that did offend the eye;
My high-crown'd hat, my little beard also,
My pecked band, my shoes were sharp at toe.

"Gone was my sword, my belt was laid aside,
And I transformed both in looks and speech;
My 'parel plain, my cloak was void of pride,
My little skirts, my metamorphos'd breech,
My stockings black, my garters were tied shorter,
My gloves no scent; thus marcht I to her porter." [2]

---

[1] As late as 1684 they are thus noticed in Southerne's play, "The Disappointment:"—

"The zealous of the land,
With little hair, and little or no band."

[2] Cromwell, Hampden, and others of the Parliamentary party, appear in their portraits with what would now be considered long hair.

[3] This song, which thus takes off the fashions of the Civil War period,

The sequel of the tale is soon told: he is admitted, and most favourably received by the lady.

From a passage in Jasper Mayne's "City Match," 1639, it appears to have been customary with the Puritans to work religious sentences upon articles of apparel.

> "Nay, sir, she is a Puritan at her needle too:
> She works religious petticoats; for flowers
> She'll make church histories; her needle doth
> So sanctify my cushionets, besides
> My smock-sleeves have such holy embroideries,
> And are so learned, that I fear in time
> All my apparel will be quoted by
> Some pure instructor."[1]

It will be gathered from these remarks, that the dresses of the various classes of the community presented a considerable mixture, for each followed the bent of their own inclination during this distracted period of our history. When Cromwell obtained the ascendancy, the fashion of plain attire was paramount: an attention to dress never troubled a mind intent on statecraft. Sir Philip Warwick's description of him, as he observed him in the House of Parliament before he had become an important man, is valuable for the truthfulness and minutiæ of its details. He says: "The first time that ever I took notice of him was in the beginning of the Parliament held in November, 1640, when I vainly thought myself a courtly young gentleman; for we courtiers valued ourselves much upon our good clothes. I came one morning into the house well clad, and perceived a gentleman speaking, whom I knew not, very ordinarily apparelled, for it was a plain cloth suit, which seemed to have been made by an ill country tailor; his linen was plain, and not very clean; and I remember a speck or two of blood upon his little band, which was not

is an almost exact copy of one which may be found in the play, "How to Choose a good Wife from a Bad," of 1602, at which date, evidently, the Puritan severity of dress was beginning to assert itself. A similar instance of an earlier poem being again put forth to ridicule absurd fashions after an interval of some years, has been noted at p. 255.

[1] In Beaumont and Fletcher's "Custom of the Country," Rutilio says—

> "Having a mistress, sure you should not be
> Without a neat *historical shirt*."

much larger than his collar; his hat was without a hat-band; his stature was of a good size; his sword stuck close to his side." The appearance of such men, and their rapid accession to power, must not a little have astonished the "courtly young gentlemen" who "valued themselves much upon their good clothes."

The gloomy puritanism that overshadowed the land for a time, and pent up the natural cheerfulness of the heart, was occasionally rebelled against by some few daring spirits, who *would* wear their hair above an inch in length, and collars broad enough to cover their shoulders, well trimmed with lace. Strutt notices, that, in 1652, John Owen, Dean of Christ Church and Vice-chancellor of Oxford, dressed in "powdered hair, snake-bone bandstrings, a lawn band, a large set of ribbons pointed at the knees, Spanish leather boots with large lawn tops, and his hat most curiously cocked," or turned up at the side. There were many others who still kept up the Cavalier fashions and festivities, and were ever ready to exclaim with Shakespeare's Sir Toby Belch, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?"[1]

Fig. 242.

The ordinary female dress of the humbler classes is well illustrated in the cut here introduced; both figures are copied from engravings executed in the earlier days of the Protectorate. The first has been partially preserved to our own days in the dresses of some parish school children. There is

[1] In the "Mercurius Politicus," No. 603 (Feb. 1660), one Paul Joliffe is advertised as an escaped murderer; and his dress is described as a "grey suit and jippocoat; his suit trimmed with black ribbons and silver twist." He was by "profession a joiner."

a touch of the grotesque in the pious plainness of both figures, which must naturally have been provocative to irreverent mirth with the Cavaliers.[1]

The fashions of the later years of the Protectorate may be illustrated by a reference to the cut here engraved, and which is copied from the monumental effigies of Jacinth and Elizabeth Sacheverel, 1657, in Morley Church, Derbyshire. The grave dress of the elderly gentleman was that affected by the merchant and gentleman of the time; the long open gown with hanging sleeves, buttoned from the shoulder; the plain falling band, close skull-cap, tight vest, and full breeches, sparingly ornamented round the knee, bespeak the Quaker-like quietude of the well-to-do, who in this age made no outward display of wealth, leaving that for their sons, who balanced all in the next reign, by a lavish show of lace, ribbons, and "foreign frippery." The lady is plain as a heavy-cut dress can make her; rigid and ponderous-looking in the fashionable close hood and band, and ample gown, having nothing like fashionable

Fig. 243.

[1] It appears to have been the custom for great people to have their coachmen drive *bareheaded* in front of them, though Lord Bacon at his fall was censured for having permitted his own to do so. The custom is referred to in Beaumont and Fletcher's "Wit at several Weapons," 1647, and also in the "Woman Hater," 1607. Evelyn, in 1653, says:—"I now observed how the women began to paint themselves, formerly a most ignominious thing, and used only by prostitutes."

frivolity about her; one can hardly imagine a laugh to come forth from beneath her close cap, or the possibility of the gravest dance in such an unwieldy mass of clothes. The fashion of the day must have had a reaction on the mind, and have constantly toned down all thoughts to a dull level gloom.[1]

An increase in vanity of apparel during the later days of the Protectorate is noted in a very rare tract, "The Priest's Fruits made manifest," by G. F., 1657. The writer declares, "to get a pair of breeches like a coat and hang them with poynts up to the middle and a pair of double cufts in his hands, and a feather in his cap; here is a Gentleman."

Fig. 244.

A plain countryman with his smock frock, pouch slung round his neck by a girdle, and high startups, is copied from a woodcut of the reign of Charles I. He wears a plain falling band and cuffs and a broad brimmed black felt hat.

The holiday dress of a countryman when courting, is amusingly described in a poem in "Wit Restored," printed about 1658, but written earlier:—

"And first chill put on my Zunday parell
That's lac't about the Quarters;
With a pair of buckram slopps,
And a vlanting pair of garters.
With my sword tide vast to my side,
And my grandfathers dugen and dagger,
And a peacock's veather in my capp,
Then oh how I shall swagger."

---

[1] In Burton's "Anatomie of Melancholy," Part 3, Sec. 2:—"Tis the common humour of all suitors to trick up themselves to be prodigal in apparel, *purè lotus*, neat combed and curled, with powdered hair, *comptus et calamistratus*, with a long love-lock, a flower in his ear, perfumed gloves, rings, scarfs, feathers, points, &c. . . . . and mark above all things what hats, bands, doublets, breeches, are in fashion, how to cut his beard and wear his locks, to turn up his mustachios and curl his head, prune his pickitivant, or if he wear it abroad, that the east side be correspondent to the west."

On the restoration of Charles II., the courtiers and monarch flooded the land with new fashions, the extravagant character of which may be seen from a glance at Ogilby's book, detailing the ceremonies of his coronation, in which engravings are given of the entire procession, and from whence the cut engraved below, of a nobleman and his footman, has been obtained. The fashions were those of France, where Charles had so long resided,[1] and in which the vain courtiers of their vain master, Louis-le-Grand, delighted to display themselves. Enormous periwigs were now first introduced, of a size that flings into the shade any modern judge's wig, however monstrous; and it became the mark of a man of *ton* to be seen combing them in the Mall, or at the theatre. The hat was worn with a broad brim, upon which reposed a heap of feathers; a falling band of richest lace enveloped the neck; the short cloak (usually slung loosely across the shoulders, or carried on the arm) was edged deep with gold lace, as also was the doublet, which was long and straight, swelling outward from the waist. Wide "petticoat breeches" puffed forth beneath, ornamented with rows of ribbons above the knees, and deep lace ruffles beneath them. The servant of the gentleman in the cut is equally richly dressed; for they imbibed the universal feeling, and shared in the general recklessness. Charles himself had sometimes scarcely a decent cloak to wear, as his servants stole them to sell, and thus obtain their wages.[2]

Fig. 245.

[1] "In a slashed doublet then he came ashore."
Marvel.

[2] Waller the poet, in a letter to St. Evremond, tells him how the king

Randle Holme, the Chester herald, noted some of the variations of costume in his own time, and his note-book, preserved in the British Museum,[1] enables us to give some curious details of male costume, with facsimiles of the pen-drawings which accompany them. The first is dated the "latter end of 1658," and is described as a "short-waisted doublet and petticoat-breeches, the lining lower than the breeches tied above the knee, ribbons up to the pocket-

Fig. 246.

holes half the breadth of the breeches, then ribbons all about waistband, and shirt hanging out." This was a new French fashion at this time, and seems to have attracted Holme's attention; in the following year he notes a variety in it, "this first came to Chester with Mr. William Ravenscroft, who came out of France, and so to Chester, in Sept. 1658." He illustrates it by the second drawing, and describes it as "long stirrop hose, two yards wide at the top, with points through several eyelet holes, made fast to the petticoat-breeches; a single row of pointed ribbon hangs at bottom of the breeches." And he gives a third variety, dated August, 1659, as "the said large stirrup hose tied to the breeches, and another pair of hose drawn over them to the calf of the leg, and so turned down;" sometimes the upper part of the hose was worn "bagging over the

had unexpectedly dropped in on the previous night to a party at Rochester's, where he was present, exclaiming, "How the devil have I got here! the knaves have sold every cloak in the wardrobe!" To which the earl replied, "Those knaves are fools; that is a part of dress which, for their own sakes, your Majesty ought never to be without."

[1] Randle Holme's "Accidence of Armoury," printed in 1688, gives much information on dress as on other matters.

garter."[1] Of the ribbons so extensively used he says they were "first at breeches' knees, then at the waist, then at the hands, next about the neck." Such is the description of the first advent of a fashion that afterwards became universal in England after the restoration of the king.

The dresses worn in the early part of the reign by the quieter country gentlefolks may be seen in the cut here engraved; it is copied from the tomb of Jonathas Sacheverell, and Elizabeth his wife, dated 1662, in Morley Church, near Derby. The gentleman wears a plain cap with a white border, a large collar, cloak, and doublet of equally modest pretensions; and his lady might vie with a Quakeress in plainness, the long black veil she wears being almost monastic, and partially concealing the small black hood beneath, which was tied under the chin, and was one of the principal peculiarities in female costume during the time of Cromwell. They were, no doubt, good, sincere, unpretending kind of people, who

Fig. 247.

"Shook their heads at folks in London,"

---

[1] "From Pantaloons and Cloak-bag Breeches," occurs in "A Litany in Merry Drollery," 1661. And in "Old England turned New," we have:—

"And what is become of your old-fashioned Cloaths,
Your long-sided breeches and your trunk hose,
They are turned to new fashions; but what, the Lord knows."
* * * * *

"We have new-fashion'd beards, and new-fashioned locks,
And new-fashion'd hats for your new pated blocks."

The *dangling knee fringe* is spoken of by Dryden in 1674 as an "extremity of mode."

and kept the even tenour of their way with a firm resistance of new fashions and "French kickshaws."

The ladies of the court are so well known by the paintings of Lely, that their elegant and graceful costume need only be alluded to here. Mr. Planché has happily described it in a few words: "A studied negligence, an elegant déshabille, is the prevailing character of the costume in which they are nearly all represented; their glossy ringlets escaping from a simple bandeau of pearls, or adorned by a single rose, fall in graceful profusion upon snowy necks, unveiled by even the transparent lawn of the band or the partlet; and the fair round arm, bare to the elbow, reclines upon the voluptuous satin petticoat, while the gown of the same rich material piles up its voluminous train to the background." It is but just, however, to notice that it is chiefly in the paintings of this artist that this ease and elegance in female costume is visible; and it was to his taste, as it was to that of a later artist, Sir Joshua Reynolds, that we are indebted for the freedom which characterized their treatment of the rigid and sometimes ungraceful costumes before them. A specimen of female dress about the middle of this reign is here given from a matter-of-fact source, but probably a more rigidly correct one. It forms one of the figures upon the needle-worked frame of a looking-glass, traditionally said to have belonged to the best of Charles's beauties, Nell Gwynne, once preserved by T. Bayliss, Esq., F.S.A., among his other interesting curiosities, at Pryor's Bank, Fulham. In the original, the lady's petticoat is blue; her gown is red, the sleeves are turned up with white and secured by a bow; she wears a plain collar, and her hair is decorated with pink bows, and falls

Fig. 248.

in rich clusters on her neck. There is a spice of the Puritan rigidity in this costume which belongs to the earlier half of Charles's reign.

The ladies' hair was curled and arranged with the greatest art, and they frequently set it off with "heart-breakers," or artificial curls, and sometimes it was arranged at the sides of the head on wires. Randle Holme, in his curious volume on heraldry, gives the accompanying figure of a lady, with "a pair of locks and curls," which he tells us were "in great fashion about the year 1670." He says, "they are *false locks*, set on wyres, to make them stand at a distance from the head; as the *fardingales* made their clothes stand out in Queen Elizabeth's reign." Sometimes a string of pearls, or an ornament of ribbon, was worn on the head; and in the latter part of this reign hoods of various kinds were in fashion. About the same time patching and painting the face became more common; and the bosom was so exposed that a book was published, entitled "A Just and Seasonable Reprehension of Naked Breasts and Shoulders," with a preface by Richard Baxter.[1]

Fig. 249.

Pepys, in his "Diary," has given many curious particulars relating to dress. He notes down his wearing apparel with all the gusto of vanity. His "white suit, with silver

[1] The length to which these worthy divines carried their exhortations and similes may be guessed at by the following passage in a curious little book called "England's Vanity; or the Voice of God against the monstrous sin of Pride in Dress and Apparel," 1683. The writer asks,— "Ladies, shall I send you to the Royal Exchange, where a greater than an angel has kept open shop for these sixteen hundred years and more, and has incomparably the best choice of everything you can ask for? And because he sells the best pennyworths, himself descends to call, *What do you lack? what do you buy?* and advises you to buy of him. Lord, hast thou any *mantoes* for ladies, made after thine own fashion, which shall cover all their naked shoulders, and breast, and necks, and adorn them all over? Where are they? Revelations iii. 18 brings them forth. There they are, ladies; and cheap too, at your own price, and will wear for ever; and with this good property, that they thoroughly prevent the shame of your nakedness from appearing; and if you stoutly pass away, and take them not with you, if there be a God in heaven, you'll pass naked into hell to all eternity!"

lace to the coat;" his "camlet cloak, with gold buttons;" his "jackanapes coat, with silver buttons;" are mentioned along with items of the gravest kind. In March, 1662, he writes: "By-and-by comes *la belle* Pierce to see my wife, and bring her a pair of perukes of hair, as the fashion is for ladies to wear, which are pretty, and of my wife's own hair." Next month he says: "Went with my wife to the New Exchange to buy her some things; where we saw some new-fashion petticoats of sarsnet, with a black, broad lace, printed round the bottom, and before, very handsome." In the same month he says: "I saw the king in the park, now out of mourning, in a suit laced with gold and silver, which it is said was out of fashion." In 1663 he sees the king riding there, with the queen, in "a white laced waistcoat and a crimson short petticoat, and her hair dressed *à la négligence*, mighty pretty."

Under October 30th, of the same year, he writes: "£43 worse than I was last month; but it hath chiefly arisen from my laying out in clothes for myself and wife: viz. for her about £12, and for myself about £55, or thereabouts, having made myself a velvet cloak, two new cloth skirts, black, plain both; a new shag gown, trimmed with gold buttons and twist; with a new hat, and silk tops for my legs; two periwigs, one whereof cost me £3, and the other 40*s*. I have worn neither yet, but I will begin next month, God willing." Under Nov. 30 he writes: "Put on my best black suit, trimmed with scarlet ribbons, very neat, with my cloak lined with velvet, and a new beaver, which altogether is very noble."

Under May 14, 1664, he writes: "To church, it being Whit-Sunday; my wife very fine in a new yellow bird's-eye hood, as the fashion is now." On June 1: "After dinner I put on my new camelot suit, the best that ever I wore in my life, the suit costing me above £24." June 11, he notes: "Walking in the gallery at Whitehall, I find the ladies of honour dressed in their riding garbs, with coats and doublets with deep skirts, just for all the world like mine, and their doublets buttoned up the breast, with periwigs and with hats; so that, only for a long petticoat

dragging under their men's coats, nobody would take them for women in any point whatever; which was an odd sight, and a sight that did not please me."[1]

The dangers of periwig-wearers in 1665, when the Great Plague was raging, are narrated in another entry on the 3rd of September in that year: "Put on my coloured cloth suit, and my new periwig, bought a good while since, but durst not wear it, because the plague was in Westminster when I bought it: and it is a wonder what will be the fashion after the plague is done, as to periwigs, for nobody will dare to buy any hair, for fear that it had been cut off the heads of people dead with the plague." These periwigs were excessively disliked by the clergy, who inveighed against them in their sermons: in the curious little book quoted in the note on p. 317, the author, speaking of the fops, and "the charges they are at for their poles," says: "Our ancestors were wiser than we, who kept this tax in their pockets, which helpt to maintain their tables; and would hardly have eaten a crum, had they found but an hair in their dish; while we are curling and powdering up ten thousand, that fly into our mouths all dinner, and cannot make a meal in peace for them." But, as Granger tells us: "It was observed that a periwig procured many persons a respect, and even veneration, which they were strangers to before, and to which they had not the least claim from their personal merit. The judges and physicians, who thoroughly understood this magic of the wig, gave it all the advantage of length as well as size."[2]

October 8, 1666, Pepys writes: "The king hath yesterday in council declared his resolution of setting a fashion for clothes, which he will never alter;" and on the 15th of the same month he says: "This day the king begun to put on his vest, and I did see several persons of the House of Lords, and Commons too, great courtiers, who are in it; being a long cassock close to the body, of long cloth, and pinked with white silk under it, and a coat over it, and

[1] Evelyn, in 1666, saw the queen "in her cavalier riding habite hat and feather, and horsemans coate, going out to take the aire."

[2] In 1664 Evelyn published "Tyranus, or the Mode," in which references to the fashions then prevailing may be found.

the legs ruffled with white ribbon, like a pigeon's leg; and upon the whole I wish the king may keep it, for it is a very fine and handsome garment."[1]

The cut of Charles II. and a courtier, here given, is copied from the frontispiece to the "The Courtier's Calling," and depicts the plainer costume adopted at the close of the reign. The hair is, in fact, the only extravagance about it, and one can scarcely imagine the volatile Charles in so stiff and grave a dress. Towards the end of his reign it became still plainer; and the doublet and vest were worn considerably longer, the first reaching beyond the knees, the other little shorter.

Fig. 250.

The series of engravings delineating the funeral procession of General Monk, in 1670, give us some very fine examples of the peculiarities of gentlemen's dress; and the figure here engraved is selected as among the best of the specimens there afforded, and is more useful for all artistic purposes than many pages of extract

[1] Evelyn, under date 18th Oct., 1666, says:—"To Court, it being the first time His Majesty put himself solemnly into the Eastern fashion of vest, changeing doublet, stiff collar, bands and cloake into a comely vest after the Persian mode, with girdle or straps and shoe strings and garters into bouckles of which some were set with precious stones, resolving never to alter it, and to leave the French mode which had hitherto obtained to our greate expence and reproach." Charles altered the trimming of this dress very soon; for, under October 17, Pepys says, "The court is full of vests; only my Lord St. Albans not pinked, but plain black; and they say the king says, the pinking upon white makes them look too much like magpies, and hath bespoken one of plain velvet." Dryden, in his epilogue to "The Wild Gallant," 1667, refers to the *vest*.

and description. During the brief and unhappy reign of his brother, the same fashion prevailed, and gentlemen appeared in little low hats, with a bow at the side, like those worn by yeomen of the guard; long coats and waistcoats, with rows of buttons down the front; breeches moderately wide, reaching to the knee; close stockings, and high-heeled shoes, with roses or buckles.[1]

Fig. 251.

The expense of a gentleman's dress at this time was considerable, as may be seen by the following bill for a suit made for Louise de Querouaille, Duchess of Portsmouth, to appear in a masque at Whitehall, in 1672 :—

	£	s.	d.
" For making a dove-color'd and silk brocade coat, Rhingrave breeches and cannons, the coat lined with white lutestring, and interlined with camblett; the breeches lined with lutestring, and lutestring drawers, seamed all over with a scarlet and silver lace; sleeves and cannons whipt and laced with a scarlet and silver lace and a point lace; trimmed with a scarlet figured, and plain sattin ribbon, and scarlet and silver twist	2	0	0
Canvas, buckram, silk, thread, galloon and shamey pockets .	0	11	6
For fine camblet to interline the coat	0	6	0
For silver thread for button-holes	0	3	0
For 6 dozen of scarlet and silver vellam buttons	1	1	0
For ½ dozen of breast buttons	0	0	6

[1] In " *The character of a town gallant*," 1675, we are told that " he is made up of compliments, cringes, knots, fancies, perfumes, and a thousand French apish tricks." Shadwell, in " The Virtuoso," 1676, introduces an old countryman who rails at London fashions. He asks " What a devil's this pound of hair upon your paltry frowses for, what are these patches for, what are your faces sore." He also abuses the fashion of men going open breasted, which he says came in at Michaelmas, and continued all winter, while the winter fashion of buttoning close their straight long waisted coats, that made them look like monkies, did not come in till March, and now the coxcombs wear it all summer.

	£	s.	d.
For 10 yards of rich brocade at 28s. per yard	14	0	0
For 8 yards of lutestring to line the coat, breeches, and drawers, at 8s. per yard	3	4	0
For a pair of silk stockings	0	12	0
For an embroidered belt and garters	3	15	0
For 36 yards of scarlet figured ribbon, at 18d. per yard	2	14	0
For 36 yards of second sattin, at 5d. per yard	0	15	0
For 75 yards of scarlet and silver twist	0	15	0
For 22 yards of scarlet and silver vellam lace, for coat and cannons, at 18s. per yard	19	16	0
For 4 yards ½ of narrow lace for button-holes	0	12	9
For 1 piece of scarlet	1	12	0
For a black beaver hat	2	10	0
For a scarlet and silver edging to the hat	1	10	0
For 36 yards of scarlet taffaty ribbon	0	18	0
Totall is	59	15	9."

The dress of a gentleman at the end of the present period will be well illustrated by the fine full-length effigy, in Winchester Cathedral, of John Clobery, who died 1687. His wig is ample, and is surmounted by a hunting-cap, the origin of those still worn by jockeys; his loose neck-cloth falls over his coat, which is closely buttoned to the chin, and is richly embroidered over all the seams with gold lace; the cuffs are large, and are also covered with the same ornament; a sash is tied round the waist; he wears gloves with large fringed tops, and tall jack-boots.[1] There is a squareness and rigidity throughout the figure, which would apparently disarm the most fastidious of fault-finders, who had complained, with the author of 1683, quoted in the note, p. 317, "That in wearing Dutch hats with French feathers, French doublets with collars after the custom of Spain, Turkish coats, Spanish hose, Italian cloaks, Venetian rapiers, with such-like: we had likewise

Fig. 252.

[1] A similar pair of boots are at Canons Ashby, Northants.

stolen the vices and excesses of these countries, which we did imitate natural." [1]

Of the ladies' dress, during the same short reign, it may be said that simplicity was its chief characteristic, and that it varied in no degree from that worn during the latter part of the previous reign.

The ordinary dresses of the commonalty were of simpler fashion. Thus, in the comedy called "The Factious Citizen," 1685, a fop from the west-end of London is thus told how to disguise himself as a steady citizen: "Off with your clothes, your sword, wig, and hat; put yourself nimbly into a black suit of grogram below the knees, a broad skirted doublet, a girdle about the middle, and a short black cloak squirted down before with black taffity; a broad brim'd hat, with a great twisted hat-band, with a rose at the end of it. Your hair is slink enough, and of the precise cut, without your periwig."

The female citizens are described in "green aprons and grogaram gowns or petticoats, with little rings upon their foreheads, a strait hood, and a narrow diminutive colverteen pinner, that makes them look so saint-like." But when dressed in Sunday finery they aped their betters. One is described as "perfumed with rose-cakes, a flaunting tower on her head, and all those shining pimples in her face hidden under black patches; a yellow hood, and a vizard to keep herself unknown." [2]

The dignitaries of the Church, as well as its other members, had come to a definite arrangement in their costume as a Protestant clergy, before the commencement of the present period, while Elizabeth still sat upon the throne; and there remains little to say on this head during the entire reign of the Stuarts, because, once fixed, it became little liable to the changes that capricious fashion occasioned in secular habits; thus we find the same dresses

[1] Evelyn mentions that on the occasion of Pepys' death, Mr. Jackson, his nephew, sent him *compleat mourning*, a circumstance noted as curious by Mr. Bray, the editor of Evelyn's diary.

[2] In the Duke of Newcastle's comedy, the "Triumphant Widow," 1677, a countryman's sweetheart is promised "a white fustian waistcoat and a brave stammel petticoat, regarded with black velvet." In the same comedy mention is made of "a Gingerline cloth cloke with an olive plush cape bound about with a little silver galloon lace."

displayed by the clergy in the reign of Charles II. as were worn at the accession of James I., the exceptions to so general a remark being merely the shape of a cap or band, which varied a little in course of years. Yet during the reign of James, and, in fact, from the time of the Reformation, a growing dislike was felt by the generality of persons to any garments showily constructed, like those of the Church of Rome; and a popular song, describing the visit of James I. to St. Paul's, in March, 1620, sneers at

"The priests in the copes, like so many popes."

Archbishop Laud, on the contrary, was a strenuous advocate for the external pomp of the Church; and to his love of this clerical display may be traced one reason for the strong opposition he met with; and the distinctive simplicity of modern clerical costume may be said to date from the Great Revolution, when the last traces of gaudy apparel left the Anglican Church, which had lingered there from the Romish one.

Fig. 253.

As a fine example of the costume of a dignitary of the Church just previous to this period, the brass of Samuel Harsnett, Archbishop of York, who died in 1631, and is buried in Chigwell Church, Essex, is here copied from Mr. Waller's engraving.[1] There are many points in which this effigy is curious: the square-cut beard is, as Randle Holme tells us, "the *broad* or *cathedral beard*, so called because bishops and grave men of the Church anciently did wear such beards." The mitre of the bishop is of a bowed form; and the head of the crozier is ornamented by a simple rose. A very elegant cope covers the rest of the dress, but it is free of any figures of saints,

[1] The reader should consult Mr. Waller's engraving, which, being on a larger scale, differs in various points of detail, as the moustache, apparel, &c., from the reduced cut given here.

or inscriptions; a flowing arabesque of flowers and leaves occupying the entire surface. Beneath this appears the chimere, and under that the rochette, slightly ornamented round the top and bottom.

The Rev. John Jebb, in that chapter of his work on the Choral Service devoted to a consideration of the ornaments of the Church, says, "The cope or vestment has now fallen into almost total disuse, being retained only at Westminster Abbey at coronations, when all the prebendaries are vested in copes, as well as the prelates who then officiate. The ancient copes, used till some time in the last century, still exist at Durham; and at Westminster, as tradition informs us, they were used till about the same time. We have sufficient evidence from documents, that not only in cathedrals, but also in the university colleges, etc., they were in common use till at least the Great Rebellion." Mr. Jebb quotes as authorities: "Archbishop Cranmer, at the consecration of a bishop in 1550, wore mitre and cope, and the assistant bishops had copes and pastoral staves ('Life,' b. ii. chap. 24). There were copes in Lambeth Chapel ever since the Reformation ('Laud's Troubles,' p. 310). They were worn on some occasions by all present, as in Queen Elizabeth's Chapel on St. George's day, and in certain colleges. In 1564 (Parker's 'Life,' b. ii. chap. 26) they were worn by the officials and the assistant priests at Canterbury on communion-days. Archbishop Williams furnished the chapel of Lincoln College with copes ('Life'). In 'Laud's Troubles, etc.,' p. 33, they are mentioned as being in use at Winchester, and at Peterhouse College, Cambridge. Also they were ordered for the Prince's Chapel, in Spain, by James I. (Heylin's 'Laud,' b. ii. chap. 1); and by Charles I. for the Chapel Royal in Edinburgh (*Id.* b. ii. part 2)."

The Puritans,—on the downfall of monarchy and the established church,—under the sanction of

> "The quacks of government, who sate
> At the unregarded helm of state,"—

discarded everything peculiar to clerical costume; and their preachers appeared in plain doublets and cloaks with small Geneva bands, and were as loud in their denuncia-

tion of any fashion for the clergy as the witty Bishop Corbet has made his "Distracted Puritan," who exclaims:—

> "Boldly I preach, hate a cross, hate a surplice,
> Mitres, copes, and rochets!"

which were looked upon as "marks of the Beast," to be especially avoided. Their beards were trimmed as close as their hair; the divines of the Church of England had, as we have noticed, previously worn theirs large and trimmed square. Granger, in his "Biographical Dictionary," has recorded the saying of the Rev. John More, of Norwich, one of the worthiest clergymen of the reign of Elizabeth, who wore the longest and largest beard of any Englishman of his time,—that he always allowed his beard to be thus long, "that no act of his life might be unworthy of the gravity of his appearance;" which Granger declares to be "the best reason that could be given;" adding, "I wish as good a reason could always have been assigned for wearing the longest hair, and the longest or largest wig."

It must not, however, be understood that the fashion of the day was quite unattended to by the religious community; for many divines became reconciled to long hair and lace collars, although of the puritanic party. Fig. 254 is copied from "A Pious and Reasonable Perswasive to the Sonnes of Zion," printed in the year 1646: the figure to the left being described as "a godly Dissenting brother," while the one to the right is "a godly brother of the Presbyterian way;" the aim of the author being to convince them, by the arguments brought forward in his

Fig. 254.

pamphlet, to meet and shake hands in as friendly a manner as he has here pictured them. These figures are valuable for the idea they give of the generally approved costume, which seems to hit "propriety" exceedingly well, having just enough straightness and primness to satisfy the Puritan, with a little *piquant* touch of the fashion, to gild the pill with those who wished not to look *too* singular and unlike the rest of the world. The Dissenter's dress is in no degree different from the *plain* ordinary one of a gentleman of Charles I.'s reign. The Presbyterian is dressed in boots that are in the extreme of fashionable inconvenience, and his breeches are ornamented with rows of points that would not disgrace an exquisite; his dark cloak, tight vest, and narrow cuffs, however, endeavour to compensate for this; while the narrow plain band that surrounds his neck is what no "saint" of the day could object to; and the close black skull-cap of velvet would satisfy the "triers" mentioned in Hudibras, who, judging by

> "Black caps underlaid with white,
> Give certain guess at inward light."

A writer in the "Universal Magazine" for 1779, speaking of the dislike the more rigid Puritans had to long hair, which "was frequently declaimed against from the pulpit, and in the days of Cromwell was considered as a subject of disgrace," adds: "The gloomy emigrants who fled from England and other parts, about that period, to seek in the wilds of America a retreat where they might worship God according to their consciences, among other whimsical tenets carried to their new settlements an antipathy against long hair; and when they became strong enough to publish a code of laws, we find the following curious article as a part of it: 'It is a circumstance universally acknowledged, that the custom of wearing long hair, after the manner of immoral persons and of the savage Indians, can only have been introduced into England but in sacrilegious contempt of the express command of God, who declares that it is a shameful practice for any man who has the least care for his soul to wear long hair. As this abomination excites the indignation of all pious persons, we, the magistrates, in our zeal for the purity of the faith, do expressly and

authentically declare, that we condemn the impious custom of letting the hair grow,—a custom which we look upon to be very indecent and dishonest, which horribly disguises men, and is offensive to modest and sober persons, inasmuch as it corrupts good manners. We therefore, being justly incensed against this scandalous custom, do desire, advise, and earnestly request all the elders of our continent zealously to show their aversion to this odious practice; to exert all their power to put a stop to it, and especially to take care that the members of their churches be not infected with it; in order that those persons who, notwithstanding these rigorous prohibitions and the means of correction that shall be used on this account, shall still persist in this custom, shall have both God and man at the same time against them.'"[1]

At a later period of Cromwell's rule we find that long hair gradually began to make its appearance among the clergy, one or two of the most eminent wore it so constantly, in spite of the doubts and dislikings of those enthusiasts who gave vent to suspicions of the soundness of the opinions of those who indulged the growth of it. At page 310 has been noticed the fashionable exterior of John Owen, Dean of Christ Church in 1652, when Puritanism was at its height; and during Cromwell's reign most of the divines became reconciled to hair (as they were immediately after to wigs); Cromwell himself, in his latest portraits,—the profile, for instance,—wears it as long as it would grow, though he had lost it from the brow. So does Ludlow, the chief of the Independents.

The costume of a bishop about the middle of the reign of Charles II. is given in fig. 255, from a print of that time. The cap he wears is something similar to that worn by Latimer (as engraved on p. 266); and it will help us to understand how the present caps worn at our universities originated. It will be perceived, by comparing these two

[1] Mr. William Sheppard, sergeant at law, in his book, "England's Balme," 1657, laments the absence of legal means for enforcing correction of manners. He suggests that for cases of indecent dress a notice should be placed on the door of the offending party, who should also be dealt with by the justices of the peace, and be bound over to good behaviour.

cuts, that the cap worn by the bishop here is squarer and flatter than that worn by Latimer: it hangs over the forehead in a broader fashion, while that part which surrounds the back of the head fits still more closely; the laxity of the upper portion, and its increased width, would naturally suggest the insertion of something to stiffen and hold it out, so as to prevent its falling too low upon the face: and hence came the square top of the academic cap,[1] which now appears to be an useless addition, the under portion or skull-cap to which it is affixed inclosing the head as tightly as the Puritanic velvet one.

Fig. 255.

The figure in front of the bishop gives us the ordinary dress of a clergyman from a print dated 1680. It requires little explanation; the broad-brimmed hat, with its low crown, was then not a mark of humility, as it might now be considered, but was the fashionable hat, as worn by the gentry, although the clergy and the Quakers have generally affected "broad-brims," as having less vanity in their expansiveness. His flowing peruke is also in the first fashion; for, indeed, the clergy of Charles II.'s time were not remarkable for a dislike to secular dandyisms. Wood has related an anecdote of one, which, while it shows the foppery of the clergyman, shows a greater degree of right thinking in Charles II. on this subject than one would be inclined to expect from a king who placed four-and-twenty fiddlers in the Chapel Royal, to perform the Church-service instead of the organist.[2] He says that "Nathaniel Vin-

[1] Scholars in "corner caps" are mentioned in Dekker's "Knight's Conjuring," 1607.

[2] This originated Tom D'Urfey's song of "Four-and-twenty Fiddlers all of a row."

cent, D.D., chaplain in ordinary to the king, preached before him at Newmarket, in a long periwig and holland sleeves, according to the then fashion for gentlemen: and that his Majesty was so offended at it, that he commanded the Duke of Monmouth, Chancellor of the University of Cambridge, to see the statutes concerning decency of apparel put in execution, which was done accordingly."

The remainder of the dress worn by the clergyman of our cut, it will be perceived, varies but little from that now worn; the narrow band has, in its progress toward the days of our own century, degenerated into "two little bibs" beneath the chin.[1] The gown worn is the academic gown; the sleeves are not full to the wrist, but tighten midway from that to the elbow; white cuffs surround the hands, and a large cassock beneath the gown is fastened round the waist; the whole dress is of black, and gives the "true effigy" of a clergyman of those days, when it was usual for the Church to distinguish its members by a costume not confined within its walls only, and only worn while officiating in its service, but in which it was usual for them constantly to appear. Colonel Blood, when he made an attempt at stealing the crown from the Tower, wore the dress of a clergyman; and when he visited the keepers of the crown-jewels, always left them "with a canonical benediction;" and this he did as well to disarm suspicion of his purpose, as to be enabled to conceal his precious prize in the folds of his gown as he passed the warders at the gates.

"The gentlemen of the long robe," as lawyers are sometimes called, had become pretty well fixed in their costume at the end of the Stuart dynasty. They had, however, not reached that quiet solemnity of dress for which they are conspicuous, without some stringent rules, which had been applied as curbs to their fashionable propensities for some

[1] "The bands, though of no ancient origin, not perhaps in their present form dating higher than the Restoration (as used in the English Church), are nothing more than a modification of the collar common to all classes in former times. They are still worn by lawyers, and by clergymen always, but often by parish clerks, and ought to be by all graduates at least in the universities. Formerly undergraduate members also wore them, as do the scholars of some colleges still, Winchester for example."—*Rev. J. Jebb.*

long time. Thus we are told: "In the 32d of Henry VIII. an order was made in the Inner Temple, that the gentlemen of that company should reform themselves in their cut or disguised apparel, and not wear *long beards;* and that the treasurer of that court should confer with the other treasurers of court for an uniform reformation, and to know the justices' opinion therein. In Lincoln's Inn, by an order made in the 23d of Henry VIII., none were to wear cut or pansied hose or breeches, or pansied (? paned) doublet, on pain of expulsion; and all persons were to be put out of commons during the time they *wore beards.*

"The grievance of long beards was not yet removed. An order was made in the Middle Temple, that no fellow of that house should wear his beard above *three* weeks' growth, upon pain of forfeiting 20*s.*

"In the third and fourth of Philip and Mary, the following orders were agreed upon to be observed in all the four inns of court, viz. That none of the companions, except knights or benchers, should wear in their doublets or hose any light colours, except scarlet and crimson, nor wear any upper velvet cap, or any scarf, or wings in their gowns, white jerkins, buskins, or velvet shoes, double cuffs on their shirts, feathers or ribbons on their caps, on pain of forfeiting 3*s.* 4*d.*, and for the second offence, of expulsion; nor should wear their study gowns in the City any farther than Fleet Bridge or Holborn Bridge, nor might they wear them as far as the Savoy, upon like pains as those aforementioned.

"In the Middle Temple an order was made, in the fourth or fifth of the same reign, that none of that society should wear great breeches in their hose, after the Dutch, Spanish, or Almain (German) fashion, or lawn upon their caps, or cut doublets, on pain of forfeiting 3*s.* 4*d.*, and for the second offence the offender to be expelled."[1]

The legal costumes given in fig. 232 are selected from Hollar's engraving of the coronation procession of King Charles II. in 1660. The seated figure is one of the justices of the King's Bench (the barons of the Exchequer are similarly habited): the close coif and flat cap look much

[1] Herbert's "History of the Inns of Court."

like those worn by dignitaries of the Church; but the modest flow of hair beneath shrinks into insignificance before the modern wig, which reached the bar and pulpit during this reign, the law dignitaries still preserving it in the fullest and gravest amplitude. The collar, a plain square piece of lawn, is, with the peculiarities above spoken of, the only great difference to be detected in the costume of this figure and that worn at the present time. His companion also wears a gown, which is still the official dress of many public officers. He is "the king's solicitor," and he wears the ordinary broad-brimmed hat and plain collar of the day; his long gown, richly ornamented with gold lace and buttons, preserves an ancient feature of dress—the useless hanging sleeve—which may still be seen on official costume, as well as upon that of the universities. His gloves are richly fringed round the top; and the entire dress has rather a comfortable and costly look, without sacrificing any convenience in the amplitude of trailing gowns and heavy fur trimmings.

Fig. 256.

"The gentlemen of the faculty" may also claim a little of our attention; for towards the end of the period of which we are now speaking they were not distinguished by any great peculiarity of costume, the graver cut and colour of their dresses being, with their gold-headed canes, their chief mark of distinction. It will be seen, however, by a glance at fig. 257, that they adopted a very grave costume previous to the Restoration. The originals from which they are copied occur upon the title-page of a rare satirical pamphlet of 1641, bearing the title of "A Dreame, or Newes from Hell, with a relation of the great God Pluto suddenly falling sick by reason of this present Parliament;"

in which the "old gentleman" is depicted ill in bed, with a wrought nightcap upon his head, and a fire beneath his bed, attended by three learned physicians, two of whom are given here as good examples of their profession. One wears a close cap; the other, a puritanical-looking hat: the latter gentleman dressed, or rather enveloped, in a loose gown, gathered round the neck, and thence flowing to the feet as unconfined as a poet's fancy. His collar and cuffs are scrupulously plain; his beard and moustachios are trimmed in the fashion immortalized by Charles I.'s adoption. His companion's face is similarly decorated, though the upturned moustachios give him rather a military expression, as if the amputation of a limb would in no wise concern him. His ruff is closely plaited, and so are his ruffles; his wide open gown displays the doublet and long dress beneath; and, altogether, he looks a fit precursor to the undertaker. A dress nearly as grave, and very similar, was worn by merchants and citizens at this time.

Fig. 257.

In the Lord Mayor's pageant for 1664, one of the characters in an emblematic show was "habited like a grave citizen, according to the ancient manner, in trunk-hose, stockings ty'd cross above and below the knee, a sattin doublet, close coat gathered at the waist, a set ruffe about his neck, ruff cuffs about his wrist, a broad-brim'd hat, a large cypresse hat-band, gold girdle and gloves hung thereon, rings on his fingers, and a seal ring on his thumb; a blew linsey-wolsey apron wrapt about his middle."

It will be scarcely fair to dismiss these citizens without a few words on a class known as "the liverymen," who wore, and still wear, a distinguishing dress. The two

figures engraved below are copied from a charter of the Leather-sellers' Company, in the time of James I. They wear "the city flat cap," small ruffs, and long gowns trimmed with fur, having hanging sleeves. Any one conversant with the livery gown still worn will see that it has altered little or nothing in its progress toward our own time. The most curious point in the costume here depicted is the parti-coloured hood, which is thrown over the right shoulder, and is fastened across the breast: it is the last relic of the ancient hood, with its pendent "tippet," that came into fashion about the time of Henry VI. (see p. 177). They are still worn by the Knights of the Garter, and are also used in the investiture and swearing-in of the members of some civic companies. The roundlet or cap was to cover the head; the skirts appended to it to fall behind, and keep the neck warm; while the tippet was wound about the neck to secure the cap when thrown off: this, of course, was its original intention, hence it was termed a *casting-hood;* it had ceased to be used, and to be made large enough to be useful, long before the time of which we now speak.

Fig. 258.

The livery of London were anciently distinguished by a peculiarity of costume, and its colour denoted the company to which the wearer belonged. No mention of these "liveries" occurs, however, before the time of Edward I. When that king rode in procession through London in 1329, after his marriage at Canterbury, six hundred of the citizens of London rode with the rest, in one livery of red and white, with the cognisances of their mysteries (or trades) embroidered on their sleeves. The members of Chaucer's Can-

terbury Pilgrims who were tradesmen of London, he describes as

"Clothed in a livery
Of a solemne and greate fraternity."

Thus, the Grocers' Company, in 1414, were distinguished by a livery of scarlet and green, which was fourteen years afterwards changed to scarlet and black. The Leathersellers, engraved above, wear gowns of black cloth, trimmed with fur; the hood being red and black, or parti-coloured, as before mentioned; the cap of dark cloth.

It was usual with the members of each company to provide themselves once a year with a suit of livery, which was purchased by the wardens, who had a deposit of one penny when it was ordered, forty pence more when it was bought, and the balance when it was delivered. It was usual for the Lord Mayor to have a distinct livery of his own colours; and any member of the same company wishing for it for his own wear, might obtain it by sending the mayor a sum of money in a purse (which must at the least be twenty shillings), with his name, as "a benevolence," or part payment, for which the mayor delivered to him four yards of cloth for a gown "of his own livery," which previous to 1516 was generally "rayed" or striped.[1]

The military costume of the Stuart period is chiefly remarkable for the gradual abandonment of heavy plate-armour; as if the really ingenious remark of James I., referred to at page 186, had been felt universally; and we need only note here the fact of its gradual disuse in the field, and the consequent lightness and freedom imparted to the soldier. It became usual to wear only the back and breast plates, with overlapping *tuilles* dependent from the front to protect the thighs, and helmets for the head. The arms were sometimes encased in armour, and occasionally entire armour was worn; but the carabineers' bullets were now so formidable, owing to improvements in fire-arms, that armour was no longer a safeguard; and during the reign of King Charles I., it was not uncommon for soldiers to appear in the field in a strong buff coat, whose thickness

[1] See more on this subject in Herbert's "History of the Livery Companies."

prevented the cut of a sword, over which a cuirass and gorget was worn, a helmet for the head, and stout leather boots.

The fine full-length effigy of Sir Denner Strutt, 1641, from his tomb in Whalley Church, Essex, will fully illustrate the armour of the period as worn by officers in the field. The upper half of the body is completely armed, but the lower part is not so, as the back of the figure and the thighs, which would, in fact, be defended by the position of riding, could need no other protection in the field. The *front* of the thigh is covered, and the entire leg below the knee. A broad sword-belt passes across the chest, and the plain fashionable collar and long hair repose peacefully on the armed shoulders.

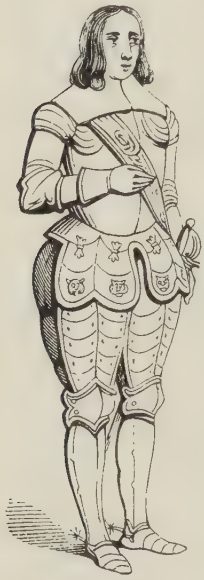

Fig. 259.

The sort of helmets now generally adopted may be seen in fig. 260, selected from Skelton's engravings of some formerly in the Meyrick collection. No. 1, of the time of Charles I., shows how closely the face was occasionally guarded; the cheeks being covered by side-pieces, a perforated visor may be drawn down to cover the face; it is here represented lifted, with the umbril, which is something like the peak

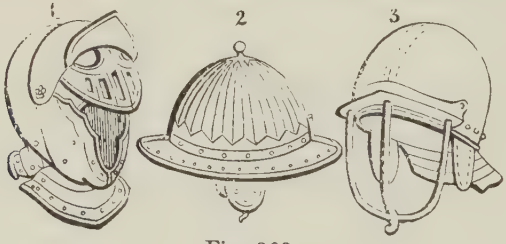

Fig. 260.

of a cap. No. 2 is a pot-helmet of the time of Cromwell, with a fluted ornament over the top, and a receptacle for a

feather in front. It has a broad rim, and cheek-pieces on each side, to which straps were affixed for fastening it beneath the chin. No. 3 represents a helmet worn by the harquebusiers in 1645, to the umbril of which is affixed a triple bar,[1] which protects the face, and is by no means so heavy and confining as the visor, which was at this period generally discarded. Sometimes helmets were worn with a single bar only down the centre of the face, which could be pushed up at pleasure, and was held firm when down by a screw over the forehead; flexible ear-pieces protected the cheeks, and overlapping plates covered the back of the neck.

The full-length portrait engraved, fig. 261, is copied from W. D. Fellowes' "Historical Sketches of Charles I., Cromwell, Charles II., and the Principal Personages of that Period." It represents Ferdinand Lord Fairfax, the father of the more celebrated Parliamentary general, who also served in the same cause, and was appointed general for the county of York. The only articles of armour he wears appear to be the cuirass and gauntlets. His buff coat and sleeves are apparently ornamented by embroidery, with the addition of rows of small puffs surrounding the sleeve; his breeches appear to be also of buff leather from their rigidity; large boots, with wide tops, encase his legs and feet; the tops are turned down and ornamented with lace. He bears the truncheon of a commander, and a very long but narrow sword by his side, hanging to a belt passing across his breast.

Fig. 261.

[1] In the "Squire Papers," printed in Carlyle's Letters of Cromwell, is the following interesting item, touching the Protector's own helmet. He writes: "3 Ap., 1643. I shall require a new pot, mine is ill set. Buy

The pride of the ancient English army, "the bowmen," had ceased to be its strong hope by this time. These men, according to Sir S. R. Meyrick, "were taught to shoot at butts [1] or target; and the length of the bow depended on the height of the archer. In the true proportion of the human figure, it is found that the distance from the tip of the middle finger of one hand to that of the other, when at the utmost extension, equals that from the crown of the head to the soles of the feet. Now if such be the length of the bowstring, and the shaft half that size (the regular standard), a man of six feet high would use a cloth-yard arrow.[2]

"It is well known that the long-bow had been so skilfully used by the English archers as to obtain for them the character of pre-eminence; and as the practice of shooting was enjoined as a pastime, they acquired such unerring certainty and rapidity of shot, as to hold fire-arms in the utmost contempt." [3]

Toward the end of Elizabeth's reign they had lost their importance, and fire-arms received much attention. Strutt, in his "Sports and Pastimes of the People of England," says, that in the beginning of the seventeenth century the word "artillery" was used in a much more extensive sense, as in the Bible, and comprehended long-bows, cross-bows, slur-bows, and stone-bows; also scorpions, rams, and catapults, which the writer (in "Gesta Grayorum," 1594) tells us were formerly used. He then names the fire-arms as

me one in Tower Street, a fleming sells them, I think his name is Vandelem; get one fluted, and good barrets and let the plume case be set on well behind. I would prefer it lined with good shamoy leather to any other."

[1] Butts were mounds of earth, with a mark in the centre, set up in the fields for practitioners. Newington-butts, a parish adjoining Southwark, takes its name from the butts there erected.

[2] In one of the old ballads of Robin Hood, we are told of that famous outlaw,—

"Then Robin took his bow in hand,
Made of a trusty tree,
An arrow of a cloth-yard long
Unto the head drew he."

And thus the ballad-maker and graver historian agree.

[3] Illustrations of Ancient Arms and Armour.

follows: Cannons, basilisks, culverins, sakers, faulcons, minions, fowlers, chambers, harquebusses, calivers, petronels, pistols, and dags. "This," says he, "is the artillerie which is now in the most estimation, and they are divided into great ordinance, and into shot or guns;" which proves that the use of fire-arms had then in a great measure superseded the practice of archery.

Infantry, in the time of James I., principally consisted of pikemen and musketeers. "In the time of Charles I. great reliance was placed on the pikeman, whose formidable weapon was eighteen feet in length; for Ward, in his 'Animadversions of Warre,' says: 'So long as the pikes stand firme, although the shot should be routed, yet it cannot be said the field is won; for the whole strength of an army consists in the pikes.' His armour was termed a corselet. An indispensable appointment of a pikeman was a straight sword to defend himself from cavalry, when he had planted his pike opposite a horse's breast; and the want of this essential weapon is pointed out in a satirical poem, called "Peter's Banquet," written in 1645,—

"'Some thirty corselets in the rear,
That had no rapier, but a spear.'"

The pikeman and musketeer, engraved fig. 262, are copied from a print dated 1645. The first agrees well with the foregoing description. The musketeer carries his heavy musket on his shoulder, holding in the same hand his musket-rest; for the weapon, in its original form, was too cumbrous to hold while pointing at the enemy, without such assistance: so each soldier carried one, which had a sharp point at bottom, that it might be stuck in the ground when the piece was to be let off.

Fig. 262.

The cavalry at this time consisted of four corps: 1. Lancers, who were armed rather carefully in a steel cap, gorget, breast and back plates, with pauldrons, rere and vambraces, and gauntlets; their weapons being a lance, sword, and pistols. 2. Cuirassiers, so termed from the cuirass worn over the buff coat, whose weapons were sword and pistols. 3. Harquebussiers, similarly habited and armed, but having the addition of a ha quebus. 4. Dragoons, who wore buff coats with deep skirts, and open helmets, which sometimes had overlapping plates to protect the cheeks. Fig. 263, of a dragoon, is copied from a print bearing date 1645. Sir Samuel Meyrick has given their history thus: "Dragoons, according to Père Daniel, were first raised in the year 1600 by the Mareschal de Brisac. In the times of Charles I. they were clad as above described. In 1632 they had in England short muskets, which were hung at their backs by a strap reaching nearly to their whole length; in 1645 they had a much shorter piece, called a dragon, as in other countries, hooked on a swivel to a belt over the left shoulder, and under the right arm; and in 1649 a caliver. Besides these offensive arms was a sword attached to a waistbelt, from which also were suspended the powder-flask, touch-box, bullet-bag, etc." [1]

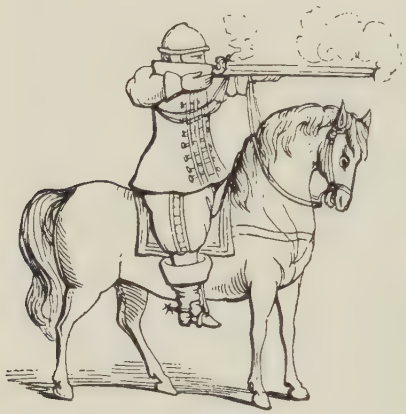

Fig. 263.

[1] Sir Sibbald Scott in his "History of the British Army," a book in which much information as to dress and equipment will be found, mentions that red was worn by some of the regiments on both sides during the Civil War. In the Harleian Miscellany mention is made of the troops of the Earl of Essex as wearing furze and broom to distinguish them from the enemy; and General Skippon complained when taken prisoner that the king's soldiers had taken from him his red coat. It is also men-

In the group of arms, engraved, fig. 264, No. 1 is a dragon of the early part of James I.'s reign. No. 2 a wheel-lock caliver of the same date: the wheel-lock was a contrivance for obtaining sparks by the sudden revolving of the wheel, acted on by the trigger, against a piece of pyrites (native sulphuret of iron) fixed in the cock, and brought down against it. During the time of Charles I., however, the flint-lock or fire-lock was introduced from Spain, where it was invented. No. 3 is the wheel-lock petronel of the same period, so called because it was fired from the chest (*poitrine*). No. 4 shows the clumsy-looking

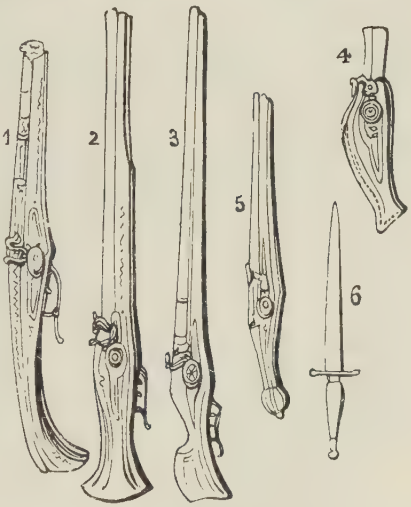

Fig. 264.

tioned that the commanders and officers often took off their doublets and led their men pike in hand. Red coats as well as blue and white were worn by the English troops in Turenne's army in 1657-8.

Red, blue, grey, and green, were all worn by different regiments on both sides during the Civil War.

Charles I., according to Bulstrode, wore at the battle of Edgehill a black velvet coat lined with ermine, and a steel cap covered with velvet. Warburton says Prince Rupert wore scarlet laid with silver lace—

> "'Tis not the black coat, but the red,
> Has power to make or be the head,
> Nor is it oaths nor words nor tears,
> But musquets and full Bandileers.
> "*The Contented*" *Merry Drollery*, 1661.

> "The gown and chain cannot compare
> With red coat and his bandileers."
> MARDIKE, *Merry Drollery*, 1661.

In Wycherley's "Plain Dealer," 1677, we are told a sea captain may be known "by red breeches, tucked up hair or peruke, a greasy sword-belt, and now-a-days a short sword."

"pocket wheel-lock dag" of the days of Elizabeth; No. 5 the long wheel-lock pistol. It will not be necessary to do more than notice during the reign of Charles II. the *fusil*, a lighter fire-lock than the musket, from which our fusiliers obtained their name; and the introduction of the bayonet, which received its name from the place of its invention, Bayonne, from whence it rapidly spread all over Europe. It was originally a dagger with a wooden hilt, that could be pushed or screwed into the mouth of a gun, as shown in No. 6; consequently the gun was useless as a fire-arm while the bayonet was thus inserted; and it was not until our English soldiers, serving under William III. in Flanders, felt the heavy fire of the opposing French from *socket bayonnetted* guns, while their own were powerless and stopped up by the weapons they had screwed into their muzzles for a charge, that they learned how to combine the full efficacy of both weapons at once.[1]

Fig. 265.

By turning to page 277, the costume of the yeomen of the guard to Henry VIII. may be seen; as a contrast, exhibiting the general changes of the times, one of King Charles II.'s yeomen of the guard, fig. 265, has been here copied from Hollar's print of his coronation. The little flat cap has been changed to a high

[1] In 1678 Evelyn mentions the "new sort of Soldiers call'd *Granadiers*," and describes them as having furred caps with coped crowns like janizaries, some of them with long hoods hanging down behind "as we picture fools," and their clothing being "likewise pybald yellow and red." In another place he says they were "habited after the Polish manner, with long picked (peaked) caps."

hat and feathers; the jacket is considerably shorter, and his petticoat-breeches are in the fashionable style of the age. He carries a partisan in his right hand, and a sword by his side.[1] It will be perceived that the dresses now worn by yeomen of the guard, as they may be seen at court on state occasions, more nearly approaches the original costume.

By the end of the present period various regiments of the British army had been formed, whose names are still familiar. Thus the Life Guards[2] were embodied in 1681 by Charles, in imitation of the French "gardes du corps," originally consisting of gentlemen of family who had been conspicuous for their loyalty in the previous civil wars. The Coldstream were embodied at that town by General Monk, in 1660, and thence obtained their name. But as this is not the necessary place for a detail of such memoranda, which are fully treated on in the published histories of the British regiments, the reader is referred to them, and to Sir S. Scott's "History of the British Army,"

[1] The hilt of the sword in this cut has a guard in addition to the cross bar in the original print.

[2] The term life guards is derived from the German *leib garde*, or body guard.

FROM THE ACCESSION OF WILLIAM III. TO THE DEATH OF GEORGE II.

CHARLES II. may be said to have given the death-blow to exaggeration in male costume, when he put on "*solemnly*"—as Evelyn informs us—a long close vest of dark cloth, with a determination never to alter it. This determination, of course, Charles kept no better than fifty other determinations of a graver and more important kind. Yet, if the reader will turn to the cut given in p. 320, of Charles and a courtier thus habited, he will see in their costume the originals of the long-skirted angular coats of the reign of William III., which have descended to us with many variations, yet preserving their real character intact, in spite of their "taking all shapes and bearing many names."

The ribbons, lace, feathers, and finery of the beaux who came over with Charles at his restoration, and who must surely have astonished the sober-dressed English of the day with their full-blown fooleries, obtained the ascendant during the intoxication of joy that succeeded the gloomy reign of the rigid stiff-starched Puritans; and every man outdid his neighbour in extravagance, in order to show his perfect freedom from former restraints. A little reflection soon brought all to their senses. With a more sober looking at the calamities of the country, which the Plague, the Great Fire, and ill government had made necessary, men seem to have gradually quieted down, and dropped one ribbon or yard of lace after another from their dress, until they could walk about, and attend to their business or their politics, without having their thoughts too entirely engrossed by the coats they happened to have on, or the ornaments with which they were bedecked. The brief reign of James was, like that of his father, too anxious a

time with the majority, who thought less of the peruke they should wear than of the safety of their own heads, which were always in danger.

Had William III. been a sovereign of Charles II.'s temperament, another outburst of national extravagance might have succeeded the gloom of the years preceding; but he was a cold, formal, unfashionable man of business, and the most fitting of all persons to encourage a solemnity of costume and manner; hence his court was never remarkable for glitter or gaiety; and we had no cabinet councils on lace and embroidery; no royal new-fashioned coats *solemnly* put on; but every man's right well considered and secured, and the lost honour of the country nobly vindicated. In fig. 266 we have the costume of the commencement of William III.'s reign, from a woodcut of that period.

Fig. 266.

Figure 267 gives us the costume of the nobility and gentry of the day. The hat of the gentleman is edged with gold lace, and the low crown concealed by the feathers which surround it; the coat, which was generally decorated with lace and embroidery down the edges and seams and around the pockets, has sleeves ending in enormous cuffs, ornamented with stripes, the favourite tint for the coat being claret-colour. His neckcloth is worn very long, having pendent ends of rich Brussels lace; an enormous peruke (the most extravagant feature of male costume at this time) flowing upon his shoulders. These mountains of hair were worn by all who could afford them; and a gentleman endeavoured to distinguish himself by the largeness of his wig, in the same way that a Chinese lady displays *caste* by the smallness of her foot.

Misson, in his "Travels in England," 1697, speaks of the beaux who frequented our public places. He describes them somewhat contemptuously as "creatures compounded of a periwig;[1] and a coat laden with powder as white as a miller's, a face besmeared with snuff and a few affected airs." He adds, "They are exactly like Molière's 'Marquises,' and want nothing but that title, which they would assume in any other country but England."

Fig. 267.

Tom Brown, in his "Letters from the Dead to the Living," speaks of one whose periwig "was large enough to have loaded a camel, and he bestowed upon it at least a bushel of powder;" he adds, that his long lace cravat "was most agreeably discoloured with snuff from top to bottom." To take snuff and offer a box gracefully was one part of a beau's education. There is a curious wood-cut of a full blown exquisite thus employed, on the title-page of a rare pamphlet of four leaves, published in 1703, called "The Beau's Catechism;" which is here copied. He is accused in the text of having "more Periwig than Man," with "the necessary additions of Vigo Snuff," and his employment in the theatre

Fig. 268.

[1] In "The Cornish Comedy," 1696, mention is made of "A Gay Modish spark with long *beau peruke* and gawdy snuff box."

is defined to be "to chat an hour with a mask in a side box, then whip behind the scenes, bow to a fool in the pit, take snuff, and talk to the actresses." In Baker's comedy, "Hampstead Heath" (published 1706), a song describing "the Beau's character," gives him these peculiar features:—

"A wig that's full,
An empty skull,
A box of burgamot."

To comb these monstrous perukes in public was the delight of the dandies, who carried about with them elegant combs for the purpose; and the theatre, coffee-house, or park, was the scene of their performances in this way.[1] That those harmless beings should have some such occupation for their time is surely reasonable enough; but these bushels of hair look very odd upon the heads of such men as Duke Schomberg, General Ginckle, and others of William's soldiers; it flows over their steel breastplates as if in search of the velvet upon which it would more fittingly repose; but young and old, military or civil, joined in a crusade against natural hair, and ruthlessly cropped it for the very opposite reason which actuated the Puritans: the latter could never get it short enough; the former could never get enough of it, and so preferred wigs. What arguments might be adduced to prove "there's wisdom in the wig," it will not be our place here to inquire; but a zealous *perruquier* of those days, anxious to uphold even their utility, hired his sign-painter to depict, with due pathos and expression of attitude and face, Absalom hanging by his hair in the tree, and David weeping beneath, as he exclaimed,

"O Absalom! O Absalom!
O Absalom, my son!
If thou hadst worn *a periwig*,
Thou hadst not been undone!"

[1] This custom is noticed in "The Tatler," and Molière in his "Impromptu de Versailles," also alludes to it. In "Some observations on the Answer to an (Echard's) Enquiry on the grounds of Contempt of the Clergy," 1696, the habit is also mentioned. Colley Cibber's flowing peruke in his character of Lord Foppington in Vanbrugh's "Relapse," was so large as to prevent his absence from under it being noticed when in a sedan chair.

The lady in fig. 267 wears a remarkably heavy headdress, which succeeded the elegant flow of ringlets in which the beauties of Charles II.'s court luxuriated. Certainly this was a change for the worse; the hair was now combed upward from the forehead, and surmounted by rows of lace and ribbons; a kerchief or lace scarf being thrown over all, and hanging nearly to the waist; stiff stays, tightly laced over the stomacher, and very long in the waist, became fashionable; and to so great an extent was this pernicious fashion carried, that a lady's body from the shoulders to the hip looked like the letter V. This becomes very striking in the prints of the period, where the figures are drawn upon a small scale. In fig. 269 are three ladies copied in fac-simile from Sutton Nicholls' View of Hampton Court; and the exaggeration, as it now appears to us, was a plain every-day sight, seriously and faithfully delineated. The thinness of the waist appeared still more striking by the sudden fulness of the gown round that part of the body, where it was gathered in folds, as well as down the entire front, which opened to display the rich petticoat beneath, and small apron deeply fringed with lace; the gown streaming on the ground behind.

Fig. 269.

That the ladies' gowns "were a yard too long for their legs" is noted by D'Urfey. Jewelled brooches were used by the richer classes, to secure the central opening of the gown at the waist, and also to gather the fold down its sides; and the sleeves were sometimes similarly ornamented. During the early part of the reign the sleeves were short, reaching but a few inches below the shoulder, and edged with lace, beneath which puffed forth the full rich lawn sleeve of the under-garment, edged with rows of lace to the elbow. After a time the sleeve became tight, like those of the gentleman's coat, with an upturned cuff reaching to the elbow, from whence flowed a profusion of lace in the shape of lappets or ruffles. All this finery and formality gave the ladies a stiff appearance, that contrasts most unpleasantly with the beautiful, because simple, cos-

tume of the fair dames of King Charles the Second's court. One cannot conceive a Nell Gwynne existing in such strait lacing, or of the possibility of anybody being otherwise than as Lady Grace describes them in the old comedy—"a *leetle* dissipated—*soberly!*"

The ordinary walking dress of ladies, at the close of this century, is seen in the lady on the left in fig. 270, whose dress is entirely enriched by furbelows, which now became greatly the fashion. The black silk scarf and petticoat is covered with them; the gown of dark silk being drawn up in a heap behind, that the petticoat be seen clearly. Fre-

Fig. 270.

quently portions of male costume were adopted, particularly for riding and hunting; but sometimes as a walking-dress, as in the lady on the right, whose ample train sweeps the ground. A man's jacket, cravat, and laced hat are here adopted as well as the male mode of wearing the hat beneath the arm. The ladies sometimes hung a light rapier at the girdle, so that they might be addressed in the words of the poet:

> "Sir, or Madam, choose you whether
> You are one or both together."

This affectation of male costume was objected to as early as the reign of Elizabeth, by Stubbes (see p. 247), and helped to confuse Sir Roger de Coverley (see p. 361), and was re-introduced for a short time a few years ago, when waistcoats and silk jackets were "the height of taste."

In the second volume of the Roxburgh Ballads in the British Museum, is one entitled, "The invincible pride of women, or, The London Tradesmen's lamentation," begins with:—

"I have a wife, the more's my care,
Who like a gaudy peacock goes,
In top knots, patches, powder'd hair,
Besides she is the worst of shrows;
This fills my heart with grief and care
To think I must this burthen bear.

"The lofty top-knots on her crown,
With which she sails abroad withall
Makes me with care, alas! look down,
As having now no hope at all
That ever I shall happy be
In such a flaunting wife as she."

"The innocent country maid's delight; or a description of the lives of the lasses of London."

"Each lass she will paint her face
To seem with a comely grace,
And powder their hair
To make them look fair
That gallants may them embrace.

"The more to appear in Pride
They often in Coaches ride,
Drest up in their knots,
Their jewels and spots,
And twenty knick-knacks beside."

But we must not dismiss the ladies without considering their head-dresses a little more in detail, particularly as they are remarkable enough to deserve it. The reader must, then, first allow me to direct his attention to the "tower," which surmounts the head of No. 1 of fig. 271; for by that name it was sometimes designated.[1] Rows of

[1] Its proper native name is *fontange*, which it obtained at the court of Louis XIV., where it was first introduced by Mademoiselle Fontange, in 1680. As Mademoiselle Fontange died in 1681 this fashion, in France at

lace, stuck bolt upright over the forehead, shoot upward, one over the other, in a succession of plaits, diminishing in width as they rise, while long streaming lappets hang over the shoulders from the head, the hair on which is combed upward as a sort of support to this structure, which was also called—as if in strong opposition to truth—"*a commode.*"[1] No. 2 gives us a side view of a similar head-dress, two stories lower than the preceding, but still sufficiently obtrusive: it is backed by dark-coloured ribbons; and the hair in front and at the sides is arranged in short close curls; like the *taure*, or bull's forehead, mentioned by Randle Holme. No. 3 displays a close cap, very similar to those still worn by the lower classes, and which now first appears among the middle ones. No. 4 gives us the hood with which the ladies enveloped their heads when they wore no commode; it was secured to the summit of the hair, and thence spread upon the shoulders, to which it was affixed. Both the latter examples are obtained from Romain de Hooge's prints of the landing of King William, his coronation-procession, etc.

Fig. 271.

The same prints will furnish us with good examples of the costume of the commonalty.—

least, did not last long, and in 1699 low head-dresses were again the fashion.

[1] It is alluded to in a song of the period printed in D'Urfey's "Wit and Mirth," entitled The Young Maid's Portion, and which, in four lines, gives a good idea of a fashionable lady:

"My high *commode*, my damask gown,
My laced shoes of Spanish leather;
A silver bodkin in my head,
And a dainty plume of feather."

"An honest man close buttoned to the chin"

has been accordingly selected for the reader's inspection, fig. 272. His broad-brimmed hat, plain collar or falling band, his capacious-pocketed coat wrapping him to the knees, his equally commodious cloak, and high-heeled, long-toed shoes, speak for themselves. The country lass beside him is from a print in "Mémoires, etc., par un Voyageur en Angleterre," by Henry Misson, printed in 1697, where it represents a milkmaid on May-day, dressed in her best. She wears a plain hat, the brims slightly turned upward; a hood very similar to the one last described, a laced bodice, small sleeves with cuffs, beneath which the linen under-sleeve with its narrow frill appears; a gay bunch of ribbons at her waist secures her apron, and smart bows her high-heeled sharp-pointed shoes. She is altogether a neat girl enough, with a good deal of the prevailing Dutch formality of costume that was the fashion with all classes at this time.[1]

Fig. 272.

If the reader would wish to see more of the dresses of the ordinary and poorer classes, let him consult Mauron's "Cries of London," engraved by Tempest, where he will find abundance, and of the best kind.

The summer and winter costume of a gentleman at this period may be seen in fig. 273. The first gentleman wears the enormous powdered wig, the long-skirted coat, with its rows of buttons down the front, having small pocket-holes without flaps, immense cuffs edged with lace, and a gay

[1] "Give me a lass that's country bred
With paragon gown, straw hat on her head."
The Country Miss new come in Fashion. (*Roxburgh Ballads.*)

shoulder-knot. The sleeves of his shirt are very full at the wrist, which is garnished with a ruffle. The gloves held in the left hand have wide tops edged with lace; he carries beneath his arm his broad-brimmed hat, for in summer it was seldom permitted to disarrange the wig; his cravat is long and edged with lace, his sword-belt and girdle (the gayest part of male costume at this time) of gold lace and embroidery.[1] His waistcoat reaches to his knees, over

Fig. 273.

which his long stockings are rolled, and his shoes are very high in the heel. The same words may describe the figure beside him, except that he is extra clothed for winter with a cloak, tighter sleeves, and a small muff to keep his hands

[1] The author of "The Ladies' Dictionary," 1694, assures us that not a young fellow but would spend "forty or threescore pound a year for periwigs;" and he adds, "with the woman's hair we have put on her art; tricking up ourselves into as delicate starch'd up a posture as she. Some of us have gotten the bodice on to make us look slender, and pretty, and the *Epicene* sleeves doing well for both the *he* and the *she*. The sleeve-strings are tied with the same curiosity, and the *valet de chambre* that cannot knit the knot *à la mode* is kicked away as a bungler in his trade and profession. The ribbon at the hilt of the sword is security against its being drawn. Our swords lie dangling on our thighs, with the same luxury as our wigs (of the same length) sport themselves on our breasts."

warm, which is hung round his neck by a ribbon, and ornamented with a bunch of them in various colours. In a ballad describing the fair upon the Thames during the great frost in 1683-4, mention is made of

"A spark of the bar with his cane and his muff;"

and no young dandy of these days appeared in winter without such an article.[1]

The accession of a Queen to the throne of England, on the death of the great William, in no material degree effected a change in the national costume. Anne was naturally of too retiring a disposition to strike out novelty or an obtrusive originality in costume, and too entirely in the power of her favourite, Sarah Duchess of Marlborough; and the Duchess was too much given to state intrigue to trouble herself in the matter.[2] Hence the ladies dressed precisely as before, adding or abstracting minor decorations which did not materially affect their *tout ensemble*. Yet her Majesty was strict in enjoining a proper decorum in the dress of her household and officers. She would often, we are told, notice the dress of her domestics of either sex, and remark whether a periwig or the lining of a coat were appropriate. She once sent for Lord Bolingbroke in haste; and he gave immediate attendance in a ramilie, or tie, instead of a full-bottomed wig, which so offended her Majesty, that she exclaimed, "I suppose his lordship will come to court the next time in his nightcap."

In "Poor Robin's Almanack" for 1700, the prognostications for the Haberdasher of Hats informs us of a peculiarity marking the costume of married and single ladies. He says: "Many young wenches will this year get hus-

[1] "I ha' given away my buff
For a Perriwig and muff."
The Flattering Courtier. Roxburgh Ballads, vol. iii.
Upon it is written "made in ye yeere 1662."

Admiral Byng in a caricature of 1756 is represented with a muff. In Cumberland's "Cholerick Man," 1775, Cibble tells Nightshade, "Tuck your hands into your muff and never open your lips for the rest of the afternoon, 'twill gain respect in every house you enter."

[2] Dr. Johnson's boyish remembrance of Queen Anne when he went to be "touched" was a confused but somehow a sort of solemn recollection of a lady in diamonds and a long black hood.

bands, and then (forsooth) the *black bag* must be turned into a *Demicaster* to distinguish her from that which perhaps she was not before, a Virgin." In the same almanack we are told that a Haberdasher of small wares, trades "in Pins, Points, Filleting, Laces, Needles, Thread, Buttons, Tape of all sorts, Packthread, Cards, Dice, Paper-primers, Hornbooks, Psalters, Inkhorns, Cadice, Almanacks, and a thousand pretty things more besides Tobacco and Tobacco-boxes."

In "The Town Miss's Catechism," 1703, we are told, "we are grown into such a habit of Laziness that the remembrance of working kills us and the very thoughts of a *low Head, plain Shoes and no Top-knots*, quite breaks our Hearts."

Fig. 274 depicts the general costume of this period. The lady wears a low *coiffure* with falling lappets; her bodice is stiff and laced down the front; a small laced apron is placed over a flounced petticoat, for the display of which her gown is gathered in folds behind her. The gentleman wears a flowing powdered peruke, and a laced coat cut close to the neck, without an overturning collar, and he carries his hat beneath his arm. The figure behind is a country girl, from a print dated 1711. She wears a low cap, turned up over the forehead in humble imitation of the commode, a short loose-sleeved gown tucked round the waist, a stiff pair of stays, and an apron over her petticoat. Long-quartered high-heeled shoes complete her dress, which is remarkably unobtrusive.

Fig. 274.

D'Urfey's large collection of ballads, entitled "Wit and Mirth, or Pills to Purge Melancholy," contain many allusions to dress. Thus a gentlewoman of the middle class is described in a watered camlet gown and a scarlet coat

laced with gold. A new gown with golden flowers, a spotted petticoat fringed with knotted thread, lace shoes and silk hose are mentioned, as well as the fact that wearing apparel was "oft perfumed."

The "Spectator" and many other serial works note or satirize variations of fashion; indeed, the above-named pleasant collection of papers contains an admirable running comment upon the taste of the day in such matters from March, 1710, when its publication commenced, until December, 1714. Beginning with No. 16, we are told by Addison, in the character of the "Spectator," "I have received a letter, desiring me to be very satirical upon the little muff that is now in fashion; another informs me of a pair of silver garters, buckled below the knee, that have been lately seen at the Rainbow Coffee-house in Fleet Street; a third sends me a heavy complaint against fringed gloves." He then proceeds to warn his correspondents that he does not intend to "sink the dignity of this my paper with reflections upon red heels[1] and topknots." Yet he declares he thinks seriously of establishing an officer to be called the "Censor of Small Wares," to report on these things; because he says, "To speak truly, the young people of both sexes are so wonderfully apt to shoot out into long swords or sweeping trains, bushy head-dresses or full-bottomed periwigs,[2] with several other encumbrances

[1] As early as March, 1709, we find the Censor of Great Britain, Isaac Bickerstaff, Esq., issuing the following imperative mandate:—"The Censor having observed that there are fine wrought ladies' shoes and slippers put out to view at a great shoemaker's shop towards St. James's end of Pall-mall, which create irregular thoughts and desires in the youth of this realm; the said shopkeeper is required to take in these eye-sores, or show cause the next court-day why he continues to expose the same; and he is required to be prepared particularly to answer to the slippers with green lace and blue heels."

[2] The expensive character of these mountains of hair has been already noted. It may be more clearly comprehended by "The Honble. Sir John Newton's Bill" from his wig-maker, dated December 27, 1712, which is as follows:—

	£	s.	d.
"For a long full-bottom periwig	12	0	0
For a periwig made up again, and some new hair in it	3	10	0
For 3 pound of powder	0	1	6
	15	11	6."

of dress, that they stand in need of being pruned very frequently, lest they should be oppressed with ornaments, and overrun with the luxuriancy of their habits." But in June, 1711, he devotes an entire number (98) to the subject of ladies' head-dresses, commencing with a declaration, "that there is not so variable a thing in nature," adding, "within my own memory I have known it rise and fall above thirty degrees. About ten years ago it shot up to a very great height, insomuch that the female part of our species were much taller than the men.[1] I remember several ladies that were once very near seven feet high, that at present want some inches of five;"[2] but he surmises that they are only "at present like trees new lopped and trimmed, that will certainly sprout up and flourish with greater heads than before;" a fear which ultimately became awfully verified: for the high commode did again come into fashion after fifteen years' discontinuance,—and Swift, when dining with Sir Thomas Hanmer, observed the Duchess of Grafton with this ungraceful Babel head-dress; "she looked," he said, "like a mad woman." But the startling novelty was the *hoop-petticoat*, which the good Sir Roger de Coverley alludes to in July 1711, when describing his family pictures, in his own inimitable manner: "You see, sir, my great-great-grandmother has on the new-fashioned petticoat, except that the modern is gathered at the waist; my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart." The "large drum" of Sir Roger was the farthingale of the time of James I., a good specimen of which is to be found in the figure of the Duchess of Somerset in that portion of this volume devoted to the Stuart

[1] An allusion to the 'commode' already described, which made some wags declare that the town ladies "carried Bow-steeple on their heads."

[2] The contrast may be seen in the cut on p. 349 with that on p. 358, and is thus noted in "The Art of Dress," a poem, 1717:—

> "Much ribbon was in use in days of yore,
> Of ells each top-knot had at least a score;
> Now custom has retrench'd that old excess,
> And fix'd on female brows a frugal dress;
> For your new Pinners even sink below
> The frizzled foretop of a modern beau."

dynasty. The "new-fashioned petticoat" is engraved here, fig. 275 : it widens gradually from the waist to the ground ; the gown being looped up round the body in front, and falling in loose folds behind. A writer in the "Weekly Journal" of 1718 says : "Nothing can be imagined more unnatural, and consequently less agreeable. When a slender virgin stands upon a basis so exorbitantly wide, she resembles a funnel, a figure of no great elegancy ; and I have seen many fine ladies of a low stature, who, when they sail in their hoops about an apartment, look like children in go-carts."

Fig. 275.

In No. 129 of the "Spectator" is described "an adventure which happened in a country church upon the frontiers of Cornwall," which happily characterizes the absurdities of the new fashion ; it runs thus : "As we were in the midst of service, a lady, who is the chief woman of the place, and had passed the winter at London with her husband, entered the congregation in a little head-dress and a hooped petticoat. The people, who were wonderfully startled at such a sight, all of them rose up. Some stared at the prodigious bottom, and some at the little top, of this strange dress. In the meantime the lady of the manor *filled the area of the church*, and walked up to the pew with

an unspeakable satisfaction, amidst the whispers, conjectures, and astonishments of the whole congregation."[1] All this is related by "a Lawyer of the Middle Temple," who details his fashionable observations as he goes the western circuit; and he found as he got further from town "the petticoat grew scantier and scantier, and about threescore miles from London was so very unfashionable that a woman might walk in it without any manner of inconvenience." Among the gentlemen he notices the same want of modern taste; and in Cornwall he declares, "we fancied ourselves in Charles II.'s reign, the people having made little variations in their dress since that time. The smartest of the country squires appear still in the Monmouth cock;[2] and when they go a-wooing (whether they have any post in the militia or not) they generally put on a red coat." He is, however, surprised to meet with a man of mode who had "accoutred himself in a night-cap wig, a coat with long pockets and slit sleeves, and a pair of high scollop shoes." He ends by declaring the northern circuit to be still more unfashionable: "I have heard in particular," he says, "that the Steenkirk[3] arrived but two months ago, and that there are several commodes in those parts which are worth taking a journey thither to see."

The ordinary costume of the gentlemen of the day is given in fig. 276, from an engraving of the period: a general description of the style has been so admirably condensed by Mr. Planché, in his "British Costume," that it leaves nothing to wish. He says, "Square-cut coats and long-flapped waistcoats with pockets in them, the latter meeting the stockings, still drawn up over the knee so high as entirely to conceal the breeches, but gartered below it; large hanging cuffs and lace ruffles; the skirts of the coat

[1] In No. 272 is the following "advertisement," dated "from the parish vestry, January 9, 1711-12:—All ladies who come to church in the new fashioned hoods are desired to be there before divine service begins, lest they divert the attention of the congregation."

[2] A fashion of hat so called from its patronage by the unfortunate Duke of Monmouth, who was executed in the reign of James II.

[3] The Steenkirk was a kind of military cravat of black silk, probably first worn after the battle of Steenkirk, fought August 2, 1692, and named in honour of that event, as were the Blenheim and Ramilie wigs.

stiffened out with wire or buckram, from between which peeped the hilt of the sword, deprived of the broad and splendid belt in which it swung in the preceding reigns; blue or scarlet silk stockings with gold or silver clocks; lace neckcloths; square-toed short-quartered shoes, with high red heels and small buckles: very long and formally curled perukes, black riding-wigs, bag-wigs,[1] and night-cap wigs; small three-cornered hats laced with gold or silver galloon, and sometimes trimmed with feathers, composed the habit of the noblemen and gentlemen during the reigns of Queen Anne and George I."

Fig. 276.

In the prologue to D'Urfey's comedy, "The French Coquet," that author, speaking of French foppery, says—

"In apish modes they naturally shine,
Which we ape after them to make us fine:
The late *blue* feather was *charmante divine;*
Next, then, the slouching sledo, and our huge button,
And now our coats, flank broad, like shoulder mutton;
Faced with fine colours, scarlet, green, and sky,
With sleeves so large, they'll give us wings to fly;
Next year I hope they'll cover nails and all,
And every button like a tennis-ball."

Malcolm, in his "Anecdotes of the Manners and Customs of London in the Eighteenth Century," has noted many advertisements of losses, in the public papers of the reign of Anne, descriptive of various articles of dress. One issued in 1703 gives a whole-length portrait of the dress of a youth in the middle rank of life: "he is of a fair complexion, light-brown lank hair, having on a dark-brown frieze coat, double-breasted on each side, with black buttons and button-holes; a light drugget waistcoat, red shag

[1] In the "Fantastical Prodigal" in the Roxburgh Ballads, a "fringed cravat and wig of two tails" is mentioned.

breeches striped with black stripes, and black stockings." He says, "The ladies must have exhibited a wonderful appearance in 1709: behold one equipped in a black silk petticoat, with a red and white calico border, cherry-coloured stays trimmed with blue and silver, a red and dove-coloured damask gown, flowered with large trees, a yellow satin apron trimmed with white Persian (silk), and muslin head-cloths with crow-foot edging, double ruffles with fine edging, a black-silk furbelowed scarf, and a spotted hood! Such were the clothes advertised as stolen in the 'Postboy' of Nov. 15." Bickerstaff notices, in 1710, the extreme nakedness of the ladies' breasts, and casually mentions the beau's pearl-coloured stockings and red-topped shoes, fringed gloves, large wigs, and feathers in the hat.[1] A lady's riding-dress was advertised in the "Spectator" of June 2, 1711: "Of blue camlet, well laced with silver; being a coat, waistcoat, petticoat, hat and feather," which fully excuses Sir Roger de Coverley, when, upon looking at the hat, coat, and waistcoat of the young sporting lady, he was about to call her *sir*, but luckily casting his eye lower, he saw the petticoat beneath, and addressed her as *madam*. The vulgar taste of the day, which covered the ladies' gowns with "large trees," as mentioned above, or equally large bunches of flowers, is apparent in the enumeration of a certain Mrs. Beale's losses in 1712, of "a green silk knit waistcoat, with gold and silver flowers *all over it*, and about fourteen yards of gold and silver *thick* lace on it, and a petticoat of rich strong flowered satin red and white, all in great flowers or leaves, and scarlet flowers, with black specks brocaded in, raised high, like velvet or shag;" from all which it appears, that to overlay satin with gold lace and extravagantly-sized flowers, and load the figure with all the obtrusive finery possible, was the chief end of dressing at this time.[2] The loss of Mr. John Osheal in 1714 gives us a few items

[1] In the "Tatler," No. 245 (1710), is a detailed account of a lady's wardrobe.

[2] How cheaply the poor could dress at the same period may be gathered from an entry in the parish accounts of Sprowston, Norfolk, 1719:—"Paid for cladıng of the Widow Bernard with a gown, petecoat, bodice, hose, shoes, apron, and stomacher, £0. 18*s*. 6*d*."

of a gentleman's wardrobe: he was robbed of "a scarlet cloth suit, laced with broad gold lace, lined and faced with blue; a fine cinnamon cloth suit, with plate buttons, the waistcoat fringed with a silk fringe of the same colour; and a rich yellow flowered satin morning-gown, lined with a cherry-coloured satin, with a pocket on the right side."

In Farquhar's "Recruiting Officer," 1706, we have a description of the appearance of an officer thus: "I am called Captain ——, for I wear a red coat, a sword, a hat *bien troussé*, a martial twist in my cravat, a fierce knot in my perriwig, a cane upon my button."

The first George was still less inclined to the freaks of fashion than Anne; indeed from the days of Charles II. until the accession of George III., we find little court encouragement given to dress. George I., naturally heavy, had imported two excessively ugly German mistresses, who were neither young nor gay, and one (the Countess of Platen, afterwards created Countess of Darlington) was so unrestrained by form as never to encumber herself with stays! If these tastes, or want of tastes, effected anything in the tone of the prevailing fashions, it was only by instilling a Quaker-like solemnity of cut into them. Noble says, "There was not much variation in dress during this reign. The king was advanced in years, and seldom mixed with his subjects; and the act which precluded the granting of honours to foreigners prevented many German gentlemen from visiting England. There was no queen in England; and the ladies who accompanied his Majesty were neither by birth, propriety of conduct, age, nor beauty, qualified to make any impression on prevailing modes. The peace with France caused more intercourse between the two countries than had subsisted for many years, but so little as to be scarcely worth notice." A general idea of London groups may be formed from the following account of a company of all sorts assembled in "The Folly," a floating music-room and house of entertainment on the Thames, opposite Somerset House: "At the north end were a parcel of brawny fellows with mantles about their shoulders, and blew caps upon their heads. Next to them sate a company of clownish-look'd fellows, with leathern breeches and hob-nailed shoes. Just about the organ, which stood in the

south-east part of the room, stood a vast many dapper sparks, with huge powdered perukes. red-heel'd shoes, laced cravats, and brocade wastecoats, intermingled, like a chessboard, with men in dark long habits, whose red faces were cover'd with large broad-brim'd hats."[1]

Dr. John Harris, afterwards bishop of Llandaff, published in 1715 a "Treatise upon the Modes, or a Farewell to French Kicks;" the principal end of which was to prove the folly of copying French fashions. He says, "We cannot but esteem it an ill choice to give up our laurels in exchange for a broad-brimmed hat; or to receive dictates, which are the effects of conquering valour, from men whom it was once, and that so lately, in our power to extirpate."[2] He has no quarrel with those who adopt the French coats made "in their late mourning for the Dauphin, which were open from the wrist to the elbow, and wide in the waist to a great extreme, and unusually long," and which he says was "a fashion afterwards very much encouraged in Britain;" but he is fully prepared to assert that the modification of the article, and sometimes its disfigurement, is all the credit due to them: "Let us therefore allow them the reputation of the shoulder-knot; of the beads which are fastened to the ends of their cravats, to correct the stubbornness of their muslin; of ten thousand kinds of buttons; of the soldier's and the jockey's sleeve; the two sorts of pockets—the long pocket, with a plain or indented flap—the cross-pocket, with the round, or the trefoil, or scollop flap; of the different magnitude of pleats,

[1] "A Second Tale of a Tub; or, the History of Robert Powell, the Puppet Showman." London, 1715. Lady W. Montagu in her "Town Eclogues," 1715, refers to the dress of the medical men of the day. "The great Machaon, known by his red cloak and his superior frown."

[2] The author of this queer book is so thoroughly a John Bull, that he disputes everything with the French, and will not allow of their work being cheaper (the ordinary excuse for its purchase). He says: "Let a Briton invent some fashion at London, and it be afterwards imitated at Paris. I will engage, before it be brought to any tolerable perfection, that the Frenchman shall devour, in small prick'd (sour) wines and frogs, as much as the work would be worth at London." And, in the same spirit of detraction, he says of the ladies of France: "According to the humour of the dress which they follow at present, there cannot in painting be a better likeness of a *Magdalen* than a French lady in a state of compunction."

which differ also from time to time in number, but always agree in the mystic efficacy of an unequal number." The beau of 1727 is described in "Mist's Journal" as dressed in "a fine linen shirt, the ruffles and bosom of Mechlin lace; a small wig, with an enormous *queue*, or tail; his coat well garnished with lace; black velvet breeches; red heels to his shoes, and gold clocks to his stockings: his hat beneath his arm, a sword by his side, and himself well scented!" [1] Fig. 277 shows the gentleman's dress of the middle of the reign, and is copied from one of the prints

Fig. 277.

after Picart, satirically illustrative of the South Sea bubble, 1720. The seated figure is intended for a thoughtless exquisite, lolling on two chairs, with a snuff-box in one hand and a tasselled cane in the other: [2] the heavy cut of the

[1] Swift in his "Pastoral Dialogue," 1727, says:—

"In velvet cap his head lies warm,
His hat for show beneath his arm."

[2] In the "Ladies' Dictionary," 1699, is a description of a man of fashion which well accords with the figure engraved. He has "one leg upon a chair in a resting posture, though indeed it is only to show you that he has new *Picards, à-la-mode de France;* that is, new shoes of the French fashion, not their wooden ones worn by the country peasants, but such as tread the spacious walks of Versailles."

whole dress, with its ample folds, large pockets, and wide cuffs, recall Harris's description just quoted. The other figure, of a calculating shareholder, is dressed similarly, except that his coat is larger and does not fit so smartly as the other, who has it buttoned tightly at the waist, in accordance with the custom of the day; and the coat was so cut that it rather hung over the buttons, spreading from the neck in an oval opening to the waist, which showed the lace frill or cravat beneath.

"George II. reviewed the Guards in 1727, habited in grey cloth faced with purple, with a purple feather in his hat: and the three eldest princesses 'went to Richmond in riding habits with hats and feathers and *periwigs*.'" [1]

The ladies still laced as tightly as ever. Noble tells us that Mademoiselle Pantine, a mistress of Marshal Saxe, infested us with that stiffened case which injured and destroyed the fine natural symmetry of the female form. Their hoops were as ugly and inconvenient as ever; Spanish broad cloth, trimmed with gold lace, was still in use for ladies' dresses, and scarfs greatly furbelowed were worn from the duchess to the peasant, as were riding-hoods on horseback. The mask continued in use until the following reign.[2]

The great variety of costume worn by ladies at this time, when every one dressed only as pleased herself, is amusingly ridiculed in the "London Magazine" for October 1732, describing the introduction of a young lady from the country to a party of fashionables: "Her lady aunt was dressed in a robe-de-chambre; on her right sat a married lady, in a close habit resembling a *weed*; and next her a widow out of her first year, in a sarsnet hood and a loose round gown. On her left sat an elderly lady in a riding-hood, and another in a short cloak and apron; and next these appeared an agreeable young creature, in a hat exactly

[1] "Whitehall Evening Post," August 17, 1727.

[2] About this period the colour of the Garter Ribbon was changed to dark from light blue. Various reasons have been given for this change, but the latest portrait showing the light blue ribbon is that of Lord Chesterfield, who was made a K.G. in 1730. A later portrait of the same nobleman shows him with the dark blue ribbon. The earliest engraved portrait showing the ribbon worn beneath the coat, is that of the Duke of Gloucester, son of Queen Anne.

resembling what is worn by the old women in the north, with some abatement in the dimensions; and another in a velvet cap, with the black flap let down to her shoulders, of the same make with one of our Newcastle carriers. Before we broke up, there arrived two ladies out of a hack, who had just been airing; the first had her hair tucked up under a laced beaver and feather; and the second had an upright plume, with her hair dangling to her waist; and, in short, the head-dresses, with the peaks, lappets, and roundings, and the several habits, with the sleeves, robings, plates, lacings, embroideries, and other ornaments, were so various in their cut and shape that my niece imagined she was in an assembly of the wives and daughters of the foreign ministers then resident in town; and when their language undeceived her, as readily concluded her aunt had appointed a solemn masquerade, with a general exception to all visors."

The reign of George II. passed away as quietly as that of his predecessor. The general character of dress was but slightly changed. The ladies piqued themselves upon excessive simplicity; indeed "the pride that apes humility" was scarcely ever more conspicuous. The whole taste of the day was mock-pastoral; each beau was a Corydon, each lady a Sylvia; and the absurdities of a court masque, where milkmaids sported their diamonds, and shepherds carried golden crooks, was borne into private life, and an external display of country innocence adopted only to gloss over London vice. In a poem printed in 1731, entitled "The Metamorphosis of the Town, or a View of the Present Fashions," the author imagines an elderly country gentleman, who had not seen London for forty years, seated in the Mall, and thus remarking to a gentleman beside him:

> "'Look, yonder comes a pleasant crew,
> With high-crown'd hats, long aprons too;
> Good pretty girls, I vow and swear—
> But wherefore do they hide their ware?'
> 'Ware! what d'ye mean? what is't you tell?'—
> 'Why, don't they eggs and butter sell?'—
> 'Alas! no! you've mistaken quite:
> She on the left hand, dress'd in white,
> Is Lady C——, her spouse a knight;

But for the other lovely three,
They all right honourables be.' "

The old gentleman can scarcely credit all this, and he thinks he discovers some discrepancy; for soon after he exclaims—

" ' Look, they accost some round-ear'd caps,
Straw, lined with green, their Mayday hats,
Now, sir, I'm sure you cannot fail
To own these carry milking-pail;
Their hats are flatted on the crown,
To shew the weight that pressed them down.' "

But he is quickly undeceived by his friend, who informs him that "these ladies all belong to court," and begs his attention to the lords and noblemen who are proud to join their company. The country gentleman exclaims:—

" ' Lords, call you them? stay, let me view!
Well made if nature had her due:
Nay, take my word, and handsome too.
But sure the taylor wrong'd them both
When to that suit he cut his cloath.
What straitness on the skirts appears!
The neck is rais'd up to the ears;
Which to the flattest shoulders give
A rising fulness. As I live!
The hair of one is tied behind!
And platted like a womankind!!
While t'other carries on his back,
In silken bag a monstrous pack:
But pray, what's that much like a whip,
Which with the air does wav'ring skip
From side to side, and hip to hip?' "

To which he receives for answer:—

" ' Sir, do not look so fierce and big,
It is a modish pigtail wig.' "

No. 2 of fig. 278 depicts the Ramilie wig,[1] copied from Hogarth's Modern Midnight Conversation. The tail is plaited in the taste of the Swiss female peasantry, having

[1] Named from the battle fought on the 23rd May, 1706, about which time the wig was invented by some enterprising maker, and immediately became the height of fashion. The particular turn given to the brim of the hat worn with this wig was known as *the Ramilie cock*.

a black tie at the top, and another at the bottom.[1] The wig is not flowing at the sides, but consists only of a bushy heap of well-powdered hair. The reader who would see a more absurd specimen of these *original* pigtails would do well to look at Hogarth's print, Taste in High Life in the Year 1742, in which the old dandy wears one (intended for Lord Portmore in the dress he wore at court on his return from France). The hat No. 2 gives us the plainest form of cocking then adopted. No. 1 is the extreme of fashion, and is worn by the dissipated husband in Hogarth's immortal Marriage à-la-Mode. It is edged with deep gold lace, and surrounded by feathers. It is the evident descendant of the feathered French hat of Louis le Grand, modified by a modern taste.[2] No. 3 shows us a plainer and more decisively cocked hat, which was in fashion in the year 1745, and the bag-wig beneath it. No. 4 is a clergyman's hat of the same date, from Hogarth. Its plain broad brim is not upturned or cocked in any way; a broad band of twisted black cloth surrounds it, fastened in a bow at the side. The large Kevenhuller hat[3] is depicted in No. 5: it is of extravagant proportions, and was generally patronized by military men, or bullies about town—the Mohocks, Bloods, and other "gentlemen blackguards." By the cock of the hat the man who wore it was

Fig. 278.

[1] Which may have been the origin of the *bag* that came into use much earlier. "A fine long perriwig tied up in a bag" is mentioned in the "Beaux's Stratagem," 1710.

[2] See fig. 245.

[3] "When Anna ruled, and Kevenhuller fought,
The hat its title from the Hero caught."
The Art of Dressing the Hair, 1770.

known; and they varied from the modest broad brim of the clergy and countrymen, to the slightly upturned hat of the country gentleman or citizen, or the more decidedly fashionable cock of No. 2. as worn by merchantmen and well-to-do would-be-fashionable Londoners; reaching the *bon ton* in Nos. 1 and 3, and the decidedly obtrusive *à-la-militaire* in No. 5. In the same way were ladies known by their hoods, and their colour was typical of the fair wearer's politics, and so were the patches of their face; for a writer of the day describes the unpleasant discovery made by a lady at a ball in a nobleman's house, who had in her hurry placed a patch on the Whig side of her face, when she was a stanch Tory, and wished so to appear. Of hoods and their meanings, see "The Spectator," No. 265; and the works of Hogarth may be cited as affording fine examples of costume in all its varieties at this period.[1]

Fig. 279 is copied from the frontispiece to a book published by E. Curll, the immortalized of Pope's "Dunciad," and entitled "The School of Venus, or the Lady's Miscellany," 1739. It is a view of the Mall, with St. James's Palace and Marlborough House in the background, and the figures now submitted to the reader occupy the most prominent place. The contrast in the male costume is good, and the elderly gentleman walking with the ladies wears the large cocked hat, full-bottomed tie-wig, laced cravat with long ends, and, in fact, the dress of the twenty preceding years. Not so the younger gentleman who confronts the party. His wig is exceedingly small, and so is his hat; his cravat is small, and his shirt-front frilled; his coat-collar turns over in a broad fold, strongly contrasting with the total want of collar in the previous fashions; the cuffs of his coat are made to reach above the elbow, and are not very wide at the wrist. The striking difference

[1] The escape of Lord Nithsdale from the Tower in 1715, aided by the heroism of his wife, was principally effected by the large riding hoods then worn, and one of which he put on with a female's cloak and dress, and was allowed to pass, being mistaken for his wife's attendant. Such riding-hoods were thence called *Nithsdales*, and continued to be worn afterwards, but principally by elderly women. The old woman who deludes the country girl in the first plate of Hogarth's "Harlot's Progress" wears one; and the lady engraved on p. 377 has one upon her head.

between those worn by the elder gentleman will be at once detected. The body of the coat fits tightly, but the skirts are very long and ample, and reach to the calf of the leg, reminding us of the words of a satirist of the day, who declares that he never sees one of these exquisites cross the road on a muddy day without wishing to exclaim, "Dear sir, do, pray, pin up your petticoats!" The elder of the two ladies wears a plain silk gown, with a double border, a black hood and scarf, with tassels at the ends. The same are worn by the younger lady, whose stomacher is laced down the front, and she has a fringed white apron

Fig. 279.

before her gown. It is said of Beau Nash, the celebrated master of the ceremonies and "king of Bath," that he had the strongest aversion to a white apron, and absolutely excluded all who ventured to appear at the assembly dressed in that manner. "I have known him on a ball-night strip even the Duchess of Q—, and throw her apron at one of the hinder benches among the ladies' women, observing that none but Abigails appeared in white aprons."—"Goldsmith's Life of Nash," 1762.

Fig. 280 is copied from prints after Gravelot, dated 1744: they are excellent specimens of the costume of that period, showing the variation made in the five years which passed since our last example. It will be noticed that the

gentleman's coat is still very wide in the skirt,[1] but the cuffs and hat have returned to the older fashion, the wig remaining smaller. The extravagant quaintnesses of 1739 had been by this time abandoned. By contrasting these figures with the cuts given of dresses worn during Anne's reign, the chief variations made during thirty years will be immediately perceived. The gentleman's wig flows not on the shoulders; the cuffs of his coat are larger, and reach to the elbow; the coat is not laced, and the waistcoat has a plain band of lace only; the stockings are drawn over the knee. The lady is dressed in the milkmaid taste, with a tiny hat, a plain gown open in front, a long muslin apron reaching to the ground, wearing a hoop so formed that it allows the gown to curve gradually from the waist downward, in a more graceful manner than that engraved on p. 358. One of these hoops may be seen lying in the corner of Hogarth's picture, The Death of the Earl, in "The Marriage à-la-Mode, 1745." Another is still more plainly depicted in plate 7 of the Industry and Idleness series. In a word, all who would be well acquainted with the costume of the day, in its general or minor features, would do well to study Hogarth.

Fig. 280.

A gentleman's fashionable dress of 1743 is thus described in a Poem called the "Downfall of Dancing" (Foundling Hospital for Wit):

> "My gold-lac'd vest, of green velour
> So wondrous gay and nice,
> My silver snuff box figured o'er;
> And lid of smart device,

[1] The skirts were made to stand out stiffly by lining them with coarse thick canvas or buckram.

My *chevron'd* clocks, and silk-bound shoes
Are thrown aside no more for use."

Certainly if the ladies had determined to do their best to excite the wrath of all satirists, nothing could better serve the purpose than the adoption of this obtrusive article of dress. Writers of all kinds, and of all degrees of reputation, agreed to ridicule it, and many not over delicately. Gay took up the subject, and in a poem, entitled "The Hoop Petticoat," declared its origin to be an illicit amour, and its ground of popularity the convenience with which it hid the consequences.

Fig. 281.

On the other side, "some polite defenders of the late *convex cupula* hoops have observed in their favour, that they served to keep men at a proper distance, and a lady within that circle seemed to govern in a spacious verge sacred to herself." In 1741 a writer in the "London Magazine" says, "the ladies have found some inconvenience surely in the circular hoops, that they have chang'd it to that extensive oblong form they now wear." Fig. 281, copied from a print dated 1746, will give a perfect idea of those hoops which spread at the sides, and occasioned wicked caricaturists to declare they made a lady look like a donkey carrying its panniers, and to substantiate the charge by a back view of the animal so accoutred, contrasted by a lady dressed in her side-hoop.

There is a curious print, called "The Review," published at this time, from which we select fig. 282, as a good specimen of this fashion. The print exhibits the inconvenience of the hoop petticoat in a variety of ways, and how to remedy it. One of the most ingenious, is that of a coach with a moveable roof, and a frame and pullies to drop the ladies in from the top, to avoid discomposing the hoop, which necessarily attended their entrance by the

door. They were formed of whale-bone; and their wearers doubled them round in front, or lifted them up on each side, when they entered a door or a carriage. The reader who will look at the painting upon the screen behind the superannuated dandy in Hogarth's "Taste à-la Mode," will see the painful cramming of a lady in a sedan chair:

Fig. 282.

"To conceive how she looks, you must call to your mind
The lady you've seen in the lobster confined."

Indeed, the necessary space to give an idea of freedom to the figure of a lady was considerable; for they were now not only the better, but the larger, half of creation, and half-a-dozen men might be accommodated in the space occupied by a single lady. The hoop in the preceding engraving stretches the dress out at the sides, where it rises from the ground, and allows the small-pointed high-heeled shoe to be seen. The reader who would wish to see what these shoes were like, may turn to Hone's "Every-day Book," vol. i. col. 516, where one of the time of William and Mary is engraved; or to vol. ii. cols. 1635-6, where will be found an admirable specimen of an ancient shoe and clog. The shoe is of white kid leather, goloshed with black velvet; and there are marks of stitches by which ornaments have been affixed to it. Its clog is simply a straight piece of stout leather, inserted in the under-leather at

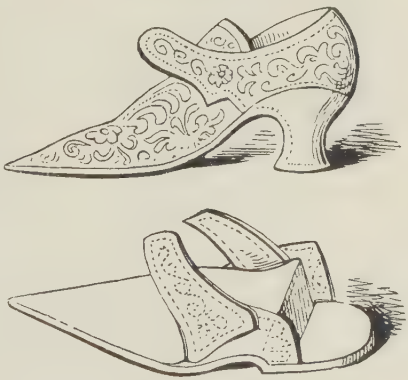

Fig. 283.

the toe, and attached to the heel. But a still more curious example is here engraved (fig. 283). The shoe is of embroidered silk, with a thin sole of leather, and an enormous heel. The clog is of leather, ornamented by coloured silk threads worked upon it with a needle, the tie being of embroidered silk similar to the shoe: they were fastened by buckles of silver, enriched by precious stones. The reader cannot fail to notice the ingenious manner in which it is made to fit the raised shoe: the hollow beneath the instep being so thickened and stuffed in the clog that it forms a strong support for the foot, which it fits so tightly that it is next to impossible to lose it in walking, it being by many degrees less liable to that accident than the modern clog or patten.[1]

About 1740, another ugly novelty was introduced in the *sacque*, a wide loose gown open in front, and which hung free of the body from the shoulders to the ground, being gathered in great folds over the hooped petticoat. The hair was trimmed close round the face, which was encircled with curls, one or two falling behind, and surmounted by a little cap similar to that immortalized by Mary Queen of Scots. The lady in fig. 284 wears such a cap; and her loose gown, or sacque, is negligently brought over the hoop. The gentleman's dress requires no comment, as the reader will perceive how little it varies from that worn in 1744, this print delineating the fashions of 1750, which continued to be worn during the latter end of the reign of George II.

Fig. 284.

About 1752, the *capuchin*, a hood for the ladies, was introduced, which obtained its name from its resemblance to the hood of a friar, as it hung down the back when not in

[1] Pattens date their origin to the reign of Anne; clogs, as we have already shown, are of considerable antiquity.

use as a head-covering; but the various articles worn about this period by the ladies are well enumerated in the following Receipt for Modern Dress, published in 1753 in "The Salisbury Journal:"

"Hang a small bugle cap on, as big as a crown,
Snout it off with a flower, *vulgo dict.* a pompoon;
Let your powder be grey, and braid up your hair
Like the mane of a colt to be sold at a fair.
A short pair of jumps, half an ell from your chin,
To make you appear like one just lying-in;
Before, for your breast, pin a stomacher bib on,
Ragout it with cutlets of silver and ribbon.
Your neck and your shoulders both naked should be,
Was it not for Vandyke, blown with chevaux-de-frize.
Let your gown be a sacque, blew, yellow, or green,
And frizzle your elbows with ruffles sixteen;
Furl off your lawn apron with flounces in rows,
Puff and pucker up knots on your arms and your toes;
Make your petticoats short, that a hoop eight yards wide
May decently show how your garters are ty'd.
With fringes of knotting your Dicky cabod,
On slippers of velvet, set gold *à la daube;*
But mount on French heels when you go to a ball—
'Tis the fashion to totter and show you can fall;
Throw modesty out from your manners and face,
A-la-mode de François, you're a bit for his grace."

This attack upon the ladies, of course, was not silently submitted to; and accordingly the following short poem, entitled "Monsieur A-la-Mode," appeared immediately afterwards. It is a minute and interesting record of the male dandyism of the day.

"Take a creature that nature has formed without brains,
Whose skull nought but nonsense and sonnets contains;
With a mind where conceit with folly's ally'd,
Set off by assurance and unmeaning pride;
With commonplace jests for to tickle the ear,
With mirth where no wisdom could ever appear;
That to the defenceless can strut and look brave.
Although he to cowardice shows he's a slave:
And now for to dress up my beau with a grace,
Let a well-frizzled wig be set off from his face;
With a bag quite in taste, from Paris just come,
That was made and tied up by Monsieur Frisson;
With powder quite grey—then his head is complete;—
If dress'd in the fashion, no matter for wit:

With a pretty black beaver tuck'd under his arm—
If placed on his head, it might keep it too warm ;
Then a black solitaire, his neck to adorn,
Like those of Versailles, by the courtiers there worn ;
His hands must be covered with fine Brussels lace,
With a sparkling brilliant his finger to grace ;
Next a coat of embroidery, from foreigners come,
T'wou'd be quite unpolite to have one wrought at home ;
With cobweb silk stocking his legs to befriend,
Two pair underneath his lank calves to amend ;
With breeches in winter would cause one to freeze,
To add to his height, must not cover his knees ;
A pair of smart pumps made up of grain'd leather,
So thin he can't venture to tread on a feather ;
His buckles like diamonds must glitter and shine—
Should they cost fifty pounds, they wou'd not be too fine ;
A repeater by Graham, which the hours reveals,
Almost overbalanced with knick-knacks and seals,
A mouchoir with musk his spirits to cheer,
Though he scents the whole room that no soul can come near ;
A gold-hilted sword, with jewels inlaid—
So the scabbard's but cane, no matter for blade ;
A sword-knot of ribband to answer his dress,
Most completely ty'd up with tassels of lace :
Thus fully equipp'd and attired for show,
Observe, pray, ye belles, that famed thing call'd a beau ! "

The changes observable in costume in 1753 are amusingly pointed out in a curious little tract published in that year, and entitled "The proceedings on a Commission of Common Sense held at a Court of Humour." Its author declares the new innovations "have arose from the heel to the head, not at once, as if chance or rashness had effected this unlucky alteration,—no, gentlemen !—but by degrees, progressively, taking each limb as they went. For instance, what gentleman now rolls his stockings ? or lets his breeches cover the cap of his knee ? Who suffers his coat-skirts to hang low enough to hide his thighs ? or, who dare appear now with high-topped gloves ? Are not, even on the stage, *full-bottoms* discouraged ? Nay, a Brigadier is as unseemly ; the *scratch* usurps the throne of *long-bobs*, and a *tye-wig* is banished for a *pigeon-winged toupée*.[1] But

[1] Goldsmith, in his "Life of Beau Nash," 1674-1761, says : "Nash had seen flaxen locks succeeded by *majors*, which in their turn gave way to *negligents*, which were at last totally routed by *bags* and *ramilees*."

the hats—the hats, gentlemen, suffer most. Is not *the Dettingen cock* forgotten? the noble *Kevenhuller* discouraged? Are not hats brought down to caps? and ladies, who will exceed in extremes, disdain to wear caps at all." He also complains that "distinctions in dress are so little regarded, that a Whitechapel apprentice may wear as small a hat, as high a stick, and as short a frock as the best gentleman at St. James's."

The monstrous appearance of the ladies' hoops, when viewed behind, may be seen from fig. 285, copied from one of Rigaud's views. The exceedingly small cap, at this

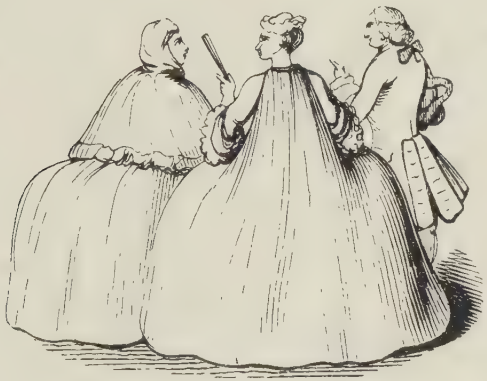

Fig. 285.

time fashionable, and the close upturned hair beneath it, give an extraordinary meanness to the head, particularly when the liberality of gown and petticoat is taken into consideration: the lady to the left wears a black hood with an ample fringed cape, which envelopes her shoulders, and reposes on the summit of the hoop.[1] The gentleman wears a small wig and bag; the skirts of his coat are turned back, and were sometimes of a colour different from the rest of the stuff of which it was made, as were the cuffs and lappels.

[1] "A designer of Chinese patterns to the petticoat quilters," is mentioned in 1753. In 1754, Horace Walpole mentions bouquet holders as being introduced from Paris by Lady Harvey.

In 1761 the epilogue to Cumberland's "Jealous Wife" notes as a change of fashion:

> "The flaunting she, so stately rich and vain
> Who gains her conquests by her length of train."

The costume of the ordinary classes during the reigns of the first two Georges was very simple; and consisted of a plain coat, buttoned up the front, a long waistcoat reaching to the knees, both having capacious pockets with great overlapping flaps, plain bob-wigs, hats slightly turned up, and high-quartered shoes. Hogarth's Politician, supposed to represent a laceman in the Strand named Tibson, and which was painted about the year 1730, may be cited as a good example of the ordinary dress of a London tradesman. The works of this artist, particularly his "Industry and Idleness," will afford abundant examples of the costume of the tradesmen and lower orders. The country girl's dress, in the first plate of "The Harlot's Progress," is, in fact, the ordinary dress of the day, when an affectation of country innocence was the rage: even the straw hats of the peasantry were introduced at court in the reign of Anne, and found the aristocracy ready to receive them, and name them Churchills, after the sisters of the Duke of Marlborough. The Leghorn chip followed; and had a long reign, being patronized by the celebrated Misses Gunning, whose beauty drove the world of fashion mad; and a rival declared that "she wanted nothing but an elegant cocked chip hat, with a large rose on the left side, and tied under the chin with cherry-coloured ribbons, to make her appear as charming as either of the lovely sisters." The ribbons, by their colour, in the end proclaimed the politics of the fair wearers; and white ribbons denoted the adherents of the house of Stuart. This became in the end so objectionable, and acted so injuriously to the harmony of a mixed society, that some Bath ladies, with the hope of ending it, adopted the colours and symbols of both parties, trimming their hats alternately with bows of red and white ribbon, and displaying upon them large bunches of striped roses. The moderation of these ladies, however, was laughed at by the *ultras* of either party, and they were ridiculed as belonging to no party, but ready to join with either *pro*

tem.; and the nickname of *trimmers* was given to them from the ribbons they wore, which in the end affixed itself to their husbands; it is even now used to denote a many-sided weathercock politician, although its derivation is forgotten.

The army and navy, the bulwarks of England, may be typified in fig. 286, as they existed in 1746, from prints of that date. The sailor wears a small flat cocked hat; an open jacket, displaying his shirt, the collar being turned over on his shoulders; and loose slops, similar to the petticoat breeches of the reign of Charles II., and which are still seen on Dutch sailors, as well as upon some of our own fishermen. The soldier is one of the Foot Guards. The reader who would wish to see more of them may consult Hogarth's "March to Finchley," painted in 1750, and "The Gate of Calais," 1749. The facility with which military costume may be obtained, by consulting the many prints of the battles of the Dukes of Marlborough and Cumberland, renders it unnecessary to multiply examples here. We may merely mention that scarlet with blue facings was the colour of the army during the reign of Anne. Blue and white, the naval colours, originated with George II., who saw the Duchess of Bedford in a riding-habit of blue faced with white, and it being at a time when a uniform for the navy was under consideration, he adopted these colours, having been much struck with her grace's appearance.[1]

Fig. 286.

[1] This origin is disputed by some writers. The Lives of Keppel, Anson, and other admirals of this period give various reasons for the adoption of the colours. The actual order describing the first naval uniform is not now to be found, but is referred to in one of the year 1767, when some changes took place. Three of the original patterns of uniforms may still be seen in the Royal United Service Institution, and a paper by Mr. Planché, in vol. ii. of the "Journal of the Archæological

The pike ceased to be carried by soldiers during the wars of Anne; armour was discarded; the cartouche-box took the place of the bandolier, and the red and white feather appeared in the hat. The black cockade came into use during the reign of George II., probably to oppose as strongly as possible the Pretender's white cockade. The sugar-loaf cap of the Grenadiers, well depicted in Hogarth's March to Finchley, was adopted from the Prussians as early as the reign of Anne. These are the principal novelties which may assist in determining eras; and, in conclusion, we may again refer to the prints of the campaigns for military costume, and for that of civilians to Hogarth, Reynolds, Gravelot, Jefferys, etc., as well as to the works of the book-illustrator and caricaturist.

Association," contains much of what is known now of the earliest naval uniforms. The "Gazettes" of the following dates are, it is believed, all in which any changes are noted:—18 July, 1767; 23 Jan., 1768; 29 July, 1774; 11 Jan., and 1 Feb., 1783; 3 Oct., 1787; 17 Nov., 1787; 1 June, 1795; 8 Aug., 1807. By an Act of 19 George II. the Highland dress, including the trews, was prohibited, but these restrictions were repealed by the Act of 22 George III.

FROM THE ACCESSION OF GEORGE THE THIRD TO THE YEAR EIGHTEEN HUNDRED.

THE year 1760 gave a younger sovereign to the British nation than it had possessed since the days of Queen Elizabeth. George the Third was only in his twenty-third year when the sudden death of his grandfather[1] placed him on the throne. "Yet he presented few of the graces, and none of the liveliness of youth. At the same time, he was wholly free from the vices or irregularities which commonly attend that age with personages in his situation. A few months after his accession he married Charlotte of Mecklenburg-Strelitz, who, like himself, was decorous, devout, and rigid in the observance of the moral duties; and those who love or admire them least can scarcely deny that they contributed to a great and striking reformation of manners. Before their time the court of St. James's had much of the licentiousness of the court of Versailles, without its polish; during their time it became decent and correct, and its example gradually extended to the upper classes of society, where it was most wanted. The polish and the grace, the refinement or brilliancy, perhaps were still wanting; for neither of the two royal personages was particularly distinguished as graceful or brilliant, and the king had a strong predilection for a quiet, domestic country life, and the practical operations of farming."[2]

With these tastes and habits, the youthfulness of either sovereign would not carry them into many fashionable extravagances; indeed, since the days of the second Charles

[1] At the funeral of George II., the Duke of Cumberland is mentioned by Walpole as wearing a "dark brown Adonis and a cloak of black cloth."

[2] Knight's "Pictorial History of England."

costume seems to have had little or nothing of royal patronage, and still less of its absolute attention. The nobility and gentry started all that was new, and reigned supreme viceroys of the "ever-changing goddess," without waiting for the royal sanction to their flippancies; and their taste, or want of taste, certainly ran riot during the forty years of which we are writing to an extent that equalled the absurdities of any previous period, and which makes the history of fashion during that time more varied than that of any similar length of time. At the commencement of the reign of George the Third both ladies and gentlemen dressed simply enough; even the hoops of the ladies were of unpretending dimensions. The cut here given represents the costume of 1760. The lady has a small "gipsy hat," a long-waisted gown laced over the stomacher, with short sleeves to the elbow, where very full ruffles are displayed. The gentleman's dress is only remarkable for the extra quantity of lace with which it is garnished, and for the small black cravat he wears.

Fig. 287.

In the "London Magazine," 1763, is the following curious paragraph, which contains the detail of a lady's best dress at this time:—"A young married lady, who died a few days since, was, at her own request, buried in all her wedding-clothes, consisting of a white négligée and petticoats, which were quilted into a mattress, pillows, and lining to her coffin: her wedding-shift was her winding-sheet, with a fine point-lace tucker, handkerchief, ruffles, and apron; also a fine point-lace lappet-head, and a handkerchief tied closely over it, with diamond ear-rings in her ears, and rings on her fingers; a very fine necklace,

white silk stockings, silver-spangled shoes, and stone-buckles."

The occasional gaudiness of ladies' dresses at this time may be gathered from an advertisement of the loss of "a brocaded lustring *sacque*, with a ruby-coloured ground and white tobine stripes, trimmed with floss; a *black* satin sacque with *red* and *white* flowers, trimmed with *white* floss; a pink and white striped tobine sacque and petticoat trimmed with white floss; and a garnet-coloured lustring night-gown, with a tobine stripe of green and white, trimmed with floss of the same colour, and lined with straw-coloured lustring." In all which we observe the strongest opposition of bright colours in the most obtrusive and tasteless combination.

A writer in the "St. James's Chronicle" of 1763 is loud in condemnation of tradesmen who ape their betters in dress, and declares: "I am seldom more diverted than when I take a turn in the Park of a Sunday, to see what uncommon pains these subaltern men of taste make use of to become contemptible. The myriads of gold buttons and loops, high-quartered shoes, overgrown hats, and vellum-hole waistcoats, are to me an inexhaustible fund of entertainment." He then describes an interview with one, who appeared in "a coat loaded with innumerable gilt buttons; the cuffs cut in the shape of a sea-officer's uniform, and, together with the pockets, mounting no less than twenty-four. The skirts were remarkably long,[1] and the cape so contrived as to make him appear very round about the shoulders. To this he had a scarlet waistcoat, with a narrow gold lace, double lappelled; a pair of doe-skin breeches that came half-way down his leg, and were almost met by a pair of shoes that reached about three inches and a quarter above his ankles. His hat was of the

[1] In a history of Male Fashions, published in the "London Chronicle," 1762, the writer says: "Surtouts have now four laps on each side, which are called dog's ears; when these pieces are unbuttoned, they flap backwards and forwards like so many supernumerary patches just tacked on at one end, and the wearer seems to have been playing many hours at back-sword, till his coat was cut to pieces. When they are buttoned up, they appear like comb-cases, or pacquets for a penny postman to sort his letters in. Very spruce *smarts* have no buttons nor holes upon the breast of these their surtouts, save what are upon the ears, and their garments only wrap over their bodies like a morning gown: a proof that dress may be made too fashionable to be useful."

true Kevenhuller size, and of course decorated with a gold button and loop. His hair was cropped very short behind, and thinned about the middle, in such a manner as to make room for a stone stock-buckle of no ordinary dimensions. To complete the picture, he carried a little rattan cane in his hand"—and by trade was a blacksmith. At the same period, another correspondent, in great alarm, calls attention to "a certain French fashion which during the present war hath gradually kept into this kingdom; a fashion which hath already spread through the metropolis, and, if not timely prevented, must infallibly infect the whole nation:" this being "an additional growth of hair, both in front and rear, on the heads of our females." He then describes the way in which it is dressed, by curling and crisping it, adding pomatum and meal; after which the barber "works all into such a state of confusion, that you would imagine it was intended for the stuffing of a chair-bottom; then bending it into various curls and shapes over his finger, he fastens it with black pins so tight to the head, that neither the weather nor time have power to alter its position. Thus my lady is dressed for three months at least; during which time it is not in her power to comb her head."[1] Such was the beginning of a fashion which increased in monstrosity, and reigned for more than twenty years; being, in fact, the great feature of this period of English costume.[2]

In 1767, a writer in the "London Magazine," remarking that the English people are said to be singular for extremes in taste, adds: "I think it was never more flagrantly exemplified than at present by my fair countrywomen in the enormous size of their heads. It is not very long since this part of their sweet bodies used to be bound so tight, and trimmed so amazingly snug, that they appeared like a pin's head on the top of a knitting-needle. But they have

[1] In 1765, Walpole writing to Lord Hertford mentions the petition of the periwig-makers (see "Gent. Mag.," p. 95), and also that Lady Harriot Vernon had quarrelled with him for smiling at the enormous headgear of her daughter, Lady Grosvenor, who had come to Northumberland House one night with such a display of *friz* that it literally spread beyond her shoulders.

[2] According to Mrs. Bury Palliser, *tulle* is first mentioned in the "French Encyclopædia," in 1765.

now so far exceeded the golden mean in the contrary extreme, that our fine ladies remind me of an apple stuck on the point of a small skewer." By contrasting the head-dress of the lady in the cut already given upon page 382, with fig. 288, the reader will at once detect the great change effected by fashion in this particular portion of female costume. Nos. 1 and 2 are copied from engravings by G. Bickham to "The Ladies' Toilet, or the Art of Head-dressing in its utmost Beauty and Extent," translated from the French of "Sieur Le Groos, the inventor and most eminent professor of that science in Paris," published in 1768. The figures, in this very curious book (of which there are thirty) were so much admired in Paris, that we are told, "not only all the hair-dressers of any note have them, both plain and coloured, in their shops, but every lady's toilet is furnished with one of them, very elegantly bound, and coloured to a very high degree of perfection." To describe No. 1, in the author's own words:

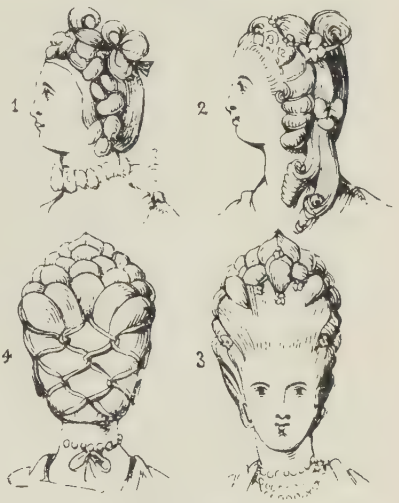

Fig. 288.

—"This head is dressed in two rows of buckles (or close curls), in the form of shellwork, barred and thrown backwards: two shells, with one knot in the form of a spindle, composed of a large lock or parcel of hair, flatted, or laid smooth, taken from behind the head, in order to supply the place of a plume or tuft of feathers." No. 2 is "dressed with a row of buckles, the roots whereof are straight, two shells (on the crown of the head), and a dragon or serpent (at the side of the head, reaching to the shoulders), composed of two locks of hair taken from behind the head, with a buckle inverted (running upwards

from the nape of the neck to the crown, where it is fastened by a comb). These serpents or dragons are seldom worn but at court-balls, or by actresses on the stage." It would be impossible to do more than give types of a fashion that was so varied and so elaborate, which increased both in size and intricacy of fancy during the next two years, as we may judge from Nos. 3 and 4, a back and front view of a lady's head, from "A Treatise on Hair," by David Ritchie, hairdresser, perfumer, etc.; for in these days hairdressers were great men, and wrote books upon their profession, laying no small claim to the superior merit of "so important an art;" and not content with merely describing the mode of dressing the hair, "favoured the world" with much learning on the origin of hair, affirming it to be "a vapour or excrement of the brain, arising from the digestion performed by it at the instant of its nourishment;" with many other curious and learned conclusions, into which we cannot think of following them. The figures selected from this book will show with what care and dexterity ladies' heads were then dressed, "with many a good pound of wool" as a substratum, over which the hair was dexterously arranged, as the reader here sees, then bound down with reticulations, and rendered gay with flowers and bows. Heads thus carefully and expensively dressed were, of course, not dressed frequently. The whole process is given in the "London Magazine" of 1768: "False locks to supply deficiency of native hair, pomatum in profusion, greasy wool to bolster up the adopted locks, and grey powder to conceal dust." A hairdresser is described as asking a lady "how long it was since her head had been opened and repaired; she answered, not above nine weeks; to which he replied, that that was as long as a head could well go in summer; and that therefore it was proper to deliver it now, as it began to be a little *hasardé*." The description of the opening of the hair, and the disturbance thereby occasioned to its numerous inhabitants, is too revolting for modern readers; but the various advertisements of poisonous compounds for their destruction, and the constant notice of these facts, prove that it is no exaggeration. Persons who are sceptical on many subjects of costume, and who doubt the accuracy of the old illuminators and sculp-

tors in their representations of the female head-dress of their own times, would do well to consider whether any fashion more ugly or disgusting can be found than this, in vogue so very recently, or that looks more like caricature.

The dresses worn in fig. 289 are good specimens of the costume of 1770. They are copied from an engraving in the "Lady's Magazine," and represent a scene in "Love in a Village." It is thus introduced: "As the stage is the standard of taste with respect to dress, we had recourse to it on the present occasion, and have presented our readers with a genteel undress, in which Miss Catley appeared in the character of Rosetta." The other characters are Young Meadows and Justice Woodcock. The former gentleman is fashionably dressed in

Fig. 289.

"Bagwig, and laced ruffles, and black solitaire;"[1]

[1] This article of dress was a broad black ribbon worn round the neck, and was extremely fashionable: in Anstey's "New Bath Guide" it is asked:

"What can a man of true fashion denote
Like an ell of good ribbon tied under the throat?"

The dress of 1766 is well described in this work; and Simkin's change from unfashionable vulgarity to dandyism in dress consists in the adoption of a silk coat with embroidered cuffs, a Nivernois hat, bagwig, ruffles, solitaire, buckles set with stones, cameo brooches, silk stockings, snuff-box, and muff. The twelfth letter contains a descriptive and humorous satire on the ladies' enormous head-dresses. Many satirical remarks on dress are scattered through the work. Walpole mentions, under date 1769-70, that he knew a younger brother who literally gave a flower woman half a guinea every morning for a bunch of roses for the nosegay in his button-hole.

the latter is in the quiet bobwig, large cocked hat, top-boots, and loose coat of a country squire. Rosetta is in the first fashion: her headdress is of the simple form; a plain toupee turned up in a club behind, and secured to the crown of the head by a large bow of ribbon; a plain tie of puffed ribbon is worn round her neck (which may be seen on a larger scale in No. 1, fig. 288, it being a very fashionable ornament); a gown short in the sleeve, open in front, and setting out fully behind, showing the petticoat covered with rows of furbelows beneath it. As the period of this opera was the time then present, of course all the characters exhibited the first-rate dress of the day; but at this period it was unusual to study anything like accurate costume upon the stage, and

"Cato's long wig, flowered gown, and lacquered chair,"

was not more absurd than Garrick's Macbeth with a cocked hat of the last London cut, bagwig, ruffles, and full court-suit; or Mrs. Yates's Lady Macbeth, dressed in a powdered head-dress and a hoop at least eight yards in circumference. Then an audience speculated on the propriety of the actor's adoption of modern costume for the characters they embodied; whether a Ramilie wig was not too mean for Hotspur, and whether Hamlet ought not to wear diamond knee-buckles.[1]

While these extravagances were indulged in by the rich, the humbler classes seem to have gradually adopted from them only that portion of dress that was stiff and quaker-like. Fig. 290, from prints dated 1772, delineates the costume of plain country folks. The man's dress is more remarkable for its capacious easiness than for aught else;

[1] Quin, when sixty years old, and of such corpulence as to weigh twenty stone, used to play young Chamont, in "The Orphan," "in a suit of clothes heavy enough for Othello; a pair of stiff-topped white gloves, then only worn by attendants at a funeral, an old-fashioned major wig, and black stockings." Full-length portraits of actors in these odd suits may be seen in the plates to Bell's "British Theatre," or in the very curious series of miniature portraits published by Smith and Sayer, 1770. The Opera displayed mythological characters in an equally absurd style; Poole the dramatist speaks of the time "when Venus wore a hoop and flowers, like a lady of quality as she is; and Apollo a pink satin jacket and a powdered wig, as a gentleman ought to do."

the absence of wig and loose twist of the neckcloth, heavy multiplicity of folds in every article of dress, enormous hat, and easy shoes, have an air of comfort that contrasts greatly with the little pleated cap, stiff upturned hair, uncomfortable boddice and stomacher, in which the female is habited. Her tight sleeves, long mittens, open gown carefully held up from the ground (and frequently worn drawn through the pocket-holes), her long white apron, and all but her high-heeled shoes and buckles, are precisely the items that went to make up the dress of a charity-school girl of a few years back when they universally appeared in the costume of the period when these schools were generally established. They may still be seen in some parish schools of the present day, that, like Christ's Hospital, pride themselves on dressing as their ancestors dressed before them.

Fig. 290.

The year 1772 introduced a new style for gentlemen, imported by a number of young men of fashion who had travelled into Italy, and formed an association called the Maccaroni Club, in contradistinction to the Beef-steak Club of London. Hence these new-fashioned dandies were styled Maccaronies, a name that was afterwards applied to ladies of the same genus. Fig. 291 delineates the peculiarities of both. The hair of the gentleman was dressed in an enormous toupee, with very large curls at the sides; while behind it was gathered and tied up into an enormous club, or knot, that rested on the back of the neck like a porter's knot; upon this an exceedingly small hat was worn, which was sometimes lifted from the head with the cane, generally very long, and decorated with extremely large silk tassels;

a full white handkerchief was tied in a large bow round the neck; frills from the shirt-front projected from the top of the waistcoat, which was much shortened, reaching very little below the waist, and being without the flap-covered pockets. The coat was also short, reaching only to the hips, fitting closely, having a small turn-over collar as now worn; it was edged with lace or braid, and decorated with frog-buttons, tassels, and embroidery; the breeches were tight, of spotted or striped silk, with enormous bunches of strings at the knee.[1] A watch was carried in each pocket, from which hung bunches of chains and seals: silk stockings and small shoes with little diamond buckles completed the gentleman's dress. The ladies decorated their heads much like the gentlemen, with a most enormous heap of hair, which was frequently surmounted by plumes of large feathers and bunches of flowers, until the head seemed to overbalance the body. The gown was open in front; hoops were discarded except in full-dress; and the gown gradually spread outward from the waist, and trailed upon the ground behind, showing the rich laced petticoat ornamented with flowers and needlework; the sleeves widened to the elbow, where a succession of ruffles and lappets, each wider than the other, hung down below the hips. Robert Ferguson, in his poem, "Fashion," 1773, describes a lady's head-dress as

Fig. 291.

[1] A celebrated criminal—Jack Rann—was known as "sixteen-stringed Jack," from his constant patronage of this fashion. See his Life in the "Newgate Calendar." He was hanged in 1774.

"White as the covered Alps or wintry face
Of snowy Lapland, her *toupee* uprear'd,
Exhibits to the view a cumbrous mass
Of curls high nodding o'er her polished brow;
From which redundant flows the Brussels lace
With pendant ribbons too of various dye,
Where all the colours in the ethereal bow
Unite and blend and tantalize the sight."

The "Lady's Magazine" for March, 1774, thus describes the fashionable dress of the day:—"The hair is dressed very backward and low, with large flat puffs on the top; toupee not so low. A bag, but rather more round. Three long curls, or about six small puffs, down the sides. Powder almost universal. Pearl pins and Italian lappets fillegreed with flowers, which give them a very becoming look. This has but lately been seen, as it is quite a new fancy of Lady Almeria C—— (Almeria Carpenter, a famous leader of fashion). Round the neck German collars, which are quite a late fashion, or pearls. Sacques, a beautiful new palish blue, or a kind of dark lilac satin. Trimmings, large puffs down the sides, with chenille silver, or gold, or blond. Stomacher crossed with silver or gold cord. Fine laced ruffles; satin-embroidered shoes, with diamond roses; small drop-earrings; Turkey handkerchiefs. *Undress* :—Hair rather higher. There are three sorts of new undress caps: the one a quartered cap, almost the same as a child's; the other an extremely deep wing, which falls on the hind part of the head; round, or Turkey lappets—this is a very elegant hat cap; the third, a small, wide, shallow wing, with lappets tied in bunches—this is also a hat cap. Very small chip hats, with small double rows of puffs of lilac ribbon; or pale pink hat, covered with lace, quartered with Turkey turban. Cloaks, sage-green mode, or light brown, with white ermine. Trimming of the gowns, white tissue or brown satin." And in July we are told, "Lady A. C—— was dressed at Ranelagh, the last full night, with nothing on her head but a row of pearls in a chain across her hair, and a beautiful pearl feather on the left side, which had a very elegant effect;" and that "broad black collars or pearls, dropping in about nine rows," were worn round the neck; "stays high behind, and very low before; no earrings; sacques trimmed with tassels or waves, and

corded across the stomacher with gold or silver twists. Deep ruffles, low shoes, large roses, Persian gloves worked with gold, rings and bracelets."

The same periodical favours us with an engraving from which fig. 292 is copied, of "Two Ladies in the newest dress;" from drawings taken at Ranelagh, May, 1775. The head-dresses of both are curious: the front lady wears hers in a "half-moon toupee," combed up from the forehead, large curls at the sides, with one very broad one beneath each ear: a plume of feathers surmounts this structure.[1] Round the neck a tight simple ribbon is worn. The gown is high behind, and low at the breast, having a stomacher over which it is laced with gold or silver twist, and a large bunch of flowers is stuck in the breast, the body being tightly confined in stays, strengthened with steel "busks."[2] The sleeves are tight, with cuffs at the elbows, and the smallest amount of ruffle, as if to

Fig. 292.

[1] Walpole, in this year, writing from Paris notes that "the fashion now is to erect the toupée into a high detached tuft like a cockatoo's crest, and this toupée they call the '*physionomie*,' I don't guess why."

[2] It was the fashion to educate girls in stiffness of manner at all public schools, and particularly to cultivate a fall in the shoulders, and an upright set of the bust. The place of the bunch of flowers in the above example was occupied at schools by a long stocking-needle, to prevent girls from spoiling their shape by stooping too much over their needlework; for the point of the needle entered the chin if the head was bent inadvertently. This Mr. Fairholt heard from a lady long since dead, who had often felt these gentle hints in early life, and lamented their disuse in more modern times, as it taught what she considered "a proper dignity" to her sex.

form a contrast as strong as possible to the fashion worn two years previously, which has been already engraved and described. Long gloves are worn, and fans constantly seen. The gown, or polonese, as it was termed, is open from the waist, and it is gathered in festoons at the sides, the edges being ornamented with silk ribbon in puffs,[1] forming a diamond-shaped pattern, and edged with lace, the petticoat being similarly decorated; small high-heeled shoes with rosettes complete the dress. The second lady has her hair dressed in a large club, surmounted by rows of overhanging curls of considerable dimensions, above which an ornamented bandeau is placed, from which hang two lace lappets; her sleeves are decorated with rows of pleated ribbon, encircling the arm, which it became a fashion to wear of a different colour to the gown; her gown is tied up behind with bows of silk ribbon; and it will be perceived that small hoops are worn by both ladies, which appear to have been placed rather lower than they were originally.

In the "London Magazine" account of the birthday levée at St. James's, June 23, 1775, we are told that "the ladies' hair was, with few exceptions, a kind of half-moon toupee, with two long curls, the second depending opposite each other below the ear; the hind part was dressed as usual, for few ladies had the addition of broad braided bands crossing each other, as if to confine as well as ornament the back of the head, which now appears at inferior places of public resort." By which it would appear that the highest style of head-dressing, as depicted in No. 4, fig. 288, had become vulgar. They go on to say: "The caps were flat and small, consisting merely of two diminutive wings, a little poke, and light flowing lappets; and the chief of the clothes suitable to the season, viz., light grounds, with either brocade or silver running sprigs. As her Majesty,

[1] In the "Lady's Magazine" for July, 1774, it is noticed that "Lady Tufnell has the genteelest fancy in an undress now in London. She chiefly wears a white Persian gown and coat, made of Irish polonese, and covered with white or painted spotted gauze, which is very much the taste. The Irish Polonese is made very becoming: it buttons down half the arm, no ruffles, quite straight in the back, and buttons down before, and flies off behind, till there is nothing but a kind of robe behind, except the petticoat; a large hood behind the neck; short black and white laced aprons or painted gauze."

however, is pleased to wear bows of ribbon instead of any other stomacher, and sleeve-knots of a different colour to her gown, it is presumed it will soon grow into fashion with other ladies."

The follies of the ladies' dresses are thus ridiculed in the "London Magazine" for 1777:—

"Give Chloe a bushel of horse-hair and wool;
Of paste and pomatum a pound;
Ten yards of gay ribbon to deck her sweet skull;
And gauze to encompass it round.

"Of all the bright colours the rainbow displays
Be those ribbons which hang on her head;
Be her flounces adapted to make the folks gaze,
And about the whole work be they spread.

"Let her flaps fly behind for a yard at the least;
Let her curls meet just under her chin;
Let these curls be supported, to keep up the jest
With an hundred instead of one pin.

"Let her gown be tuck'd up to the hip on each side,
Shoes too high for to walk or to jump;
And to deck the sweet creature complete for a bride
Let the cork-cutter make her a rump.

"Thus finish'd in taste, while on Chloe you gaze,
You may take the dear charmer for life;
But never undress her—for, out of her stays,
You'll find you have lost half your wife!"

The constant variation in the dress and undress of the ladies is well ridiculed in the following lines from the "Universal Magazine." The writer says they appear—

"Now dress'd in a cap, now naked in none;
Now loose in a *mob*, now close in a *Joan;*
Without handkerchief now, and now buried in ruff;
Now plain as a Quaker, now all of a puff;
Now a shape in neat stays, now a slattern in *jumps;*
Now high in French heels, now low in your pumps;
Now monstrous in hoop, now trapish, and walking
With your petticoats clung to your heels like a maulkin;
Like the cock on the tower, that shows you the weather,
You are hardly the same for two days together."

The head-dress of the ladies still continued as monstrous as ever, until in 1782 it reached the extraordinary size depicted in fig. 293. It consisted of a heap of tow and pads,

over which false hair was arranged, and hung with ropes of pearls, gauze-trimming, ribbons, feathers, and artificial flowers; until it added two or three feet to the stature of the fair wearers. It was as severely satirized as heart could wish, but without producing any effect.[1] Plumes of feathers of enormous magnitude, and of all the colours of the rainbow, were worn;[2] and chains of pearls, or beads, hung around the mass of hair which formed the outside covering of the heap of tow within. Bunches of flowers were also stuck about the head, surmounted with large butterflies, caterpillars, etc., in blown glass, as well as models, in the same brittle materials, of coaches and horses and other absurdities. The caricaturists were busy; and one wicked wag published a print called "Bunter's Hill," in which a lady's head-dress was laid out as a dustman's ground: on the apex is seated a group of cinder-sifters, while a dust-cart winds its way up one side, and a sow and pigs make their home in the large curls beneath. In another instance a *ridotto al fresco* is going on, as if in an ornamental garden,

Fig. 293.

[1] Anstey's poems, the "Election Ball," and the "New Bath Guide," may be referred to for their most graphic and whimsical description of the prevailing modes. In the "Universal Magazine" for 1780—

> "The fierce Cock'd hat, the masc'line air,
> The scarlet coat and smart clubb'd hair"

are spoken of as the marks of an officer, and in the same year, in "The old-fashioned Hair Merchant," we read that wool is made to supply the defects of the hair. Thos. Smith, in his "Life and Times of Nollekens," mentions that in 1777 sacques disappeared and large hoops came into fashion; he also notes that the ladies' hair, which was worn low in 1760, became higher in 1769; and in 1772, when D. Ritchie was a fashionable hair-dresser, the fashions of the hair were absurd. Mrs. Nollekens is mentioned as wearing heels to her shoes in 1771, as much as three and a-half inches high.

[2] The fashion was introduced in 1774, by the Duchess of Devonshire, who "wore an ostrich feather of uncommon growth, presented to her by Lord Stormont on his return from an embassy at Paris. It was one ell and three inches long," says a writer of the era, and Continental authors speak of this addition to ladies' costume as an English peculiarity.

and lovers are enshrined in the ample bows, as if in so many greenhouses.[1] The American war offered new subjects, and in 1776 some caricatures were published, with each upper lock of the hair turned into a fortress, the level part in front covered with tents, soldiers marching with cannon in ambuscade up the curls, and ships ensconced in the club behind. Among the rest, the author of the "New Bath Guide" wrote the following "humorous description of a modern head-dress in 1776:—

"A cap like a bat,
(Which was once a cravat)
Part gracefully platted and pinned is;
Part stuck upon gauze,
Resembles mackaws,
And all the fine birds of the Indies.

"But above all the rest
A bold amazon's crest
Waves nodding from shoulder to shoulder;
At once to surprise,
And to ravish all eyes,
To frighten and charm the beholder.

"In short, head and feather,
And wig altogether,
With wonder and joy would delight ye;
Like the picture I've seen
Of th' adorable queen
Of the beautiful, blest Otaheite.

"Yet Miss at the rooms
Must beware of her plumes;
For if Vulcan her feather embraces,
Like poor Lady Laycock,
She'll burn like a haycock,
And roast all the Loves and the Graces."

The same author had previously noticed in his "Bath

[1] A lady informed Mr. Fairholt that these things were really worn; and were not such fanciful satires as he had imagined them. She perfectly remembered her mother's wearing a sow and pigs in the curls of her high head-dress. They were made of blown glass, and all sorts of strange things of the kind were stuck upon the hair, in that material. Mr. Adey Repton, in his curious paper on head-dresses, in the "Archæologia," mentions "a coach," and "a chair and chair-men," as worn upon a lady's head as an ornament, and gives an engraving of one who carries a waggon in place of a cap.

Guide" the fashion for ladies to sacrifice their own hair for wig; and speaking of the locks of one, he says:—

"But, alas! the sweet nymph they no longer must deck,
No more shall they flow o'er her beautiful neck;
Those tresses which Venus might take as a favor,
Fall a victim at once to an outlandish shaver;
Her head he has robb'd with as little remorse
As a fox-hunter crops both his dogs and his horse.

* * * * * *

'Tis a *Wig en vergette*, that from Paris was brought,
Une tete comme il faut that the varlet has bought,
Of a beggar whose head he has shaved for a groat;
Now fix'd on her head, does he puzzle and dab it;
Her foretop's no more—'Tis the skin of a rabbit."

And in "The Election Ball," he again ridicules the fashion by describing a young lady, who wishing to ape modern manners, seizes her father's wig to convert into a head-dress for herself:—

"Then with presence of mind flying up to the garrett,
Brought down my old wig, that's as red as a carrot,
And to it she went, dear ingenious sweet soul,
Drawing up the old caul till it fitted her pole.
Then with dripping and flour did so baste it and frizzle
The hair all became of a beautiful grizzle;
Those curls which a barber would view with despair
She did coax, twist, and twine, with such skill and such care,
With combs, pins, and paste, make such frequent attacks on,
She triumph'd at length,—and subdued the old caxon;
Which done, she the front in a cushion did wrap,
Till the foretop stood up like a grenadier's cap."

Not yet satisfied, the young lady seizes a dung-hill cock by the tail:

"She pluck'd it, and pull'd it, and tore from the stump,
All the feathers that clothed his unfortunate rump,
And away to the toilet her image to view," &c.

The "Lady's Magazine" of May, 1775, notices fashionable full dress as consisting of "the hair all over in small curls, with pearl pins, starred leaves, and large white or coloured feathers, and two drop-curls at the ears. Round the neck small pearls or collars; Ranelagh tippets, or rattle-snake tippets, of fine blond stuck with flowers, and rows of beads hanging over the shoulders; powder uni-

versal; sacques trimmed in made flowers, gauze, and deep flounces. Pale pinks, pearl greens, and blue lilacs, the most favourite colours. Satin slippers. For *undress*:—All sorts of worked gowns over small hoops; various sorts of hats, and bonnets very much worn; long cloaks; night-gowns in the French-jacket fashion, flying back, and tying behind with large bunches of ribbon; sashes round the waist, and fastened with a small buckle; short aprons; shoes with buckles. *Riding dress*:—Made with lilac buttons and frogs, lined with silk; colours, the light mahogany, pearl greens, cinnamon and dark browns, light blue, lilacs, and white silks; fantail hats, with turbans and feathers."

In 1776 the fashionable writer in the "Lady's Magazine" notices that "ladies' hair in front is high and thrown back; not so broad as has been worn; the hind-hair in a puff-bag, with slab curls above it, and intermixed with white tiffany and beads. Turbans more the taste than caps, with large coloured roses. Lace and pearl feathers. Round the throat narrow cord or ribbon, to hang down with a pendent cross or heart; round the neck the queen's ruffs, or lace tippets; narrow tuckers; stays exceedingly low: sacques without robings, very low behind, and falling off the shoulders; large hoops; and large boot-cuff. Trimming, all fancy; favourite colours, the damson, Spanish brown, and full pinks. Shoes with buckles and *flat heels*. *Undress*:—Large wing caps; chip hats ornamented with lace, stars, roses, flowers, and fruit. Very large cloaks, all coloured satins, trimmed with black lace; white with coloured ermine. The most elegant are tiffany, lined with white and trimmed with rich blond in scallops. *Polonese*:—These dresses are very much the taste, and various are the makes by many worn in assemblies and public places as a full dress; but by people of fashion confined wholly to an undress. The Italian polonese is by much the most smart and becoming. Short aprons, round cuffs, and slippers are worn." It is also noticed that the writer saw "at Ranelagh many heads were lowered; and I with pleasure viewed the Duchess of D—'s fine face ornamented more naturally, and with but three feathers instead of seven. Lady S—'s head was the most beyond the

bounds of propriety, she having so many plates of fruit placed on the top pillar, and her hair being without powder, it was not so delicate a mixture." From this period until 1785, the head-dress seems to have presented the most obtrusive feature of a lady's dress, and to have constantly excited the remark and ridicule of the press. It will, however, be impossible to notice here all its varieties; but as no specimens of outdoor head-dresses have been given, we may turn our attention to them; and the following cut may help to assist the reader in comprehending some few.

Colonel Landmann, in his "Adventures and Recollections," gives a full description of a lady's dress in his account of a visit to "the renowned Mrs. Stuart," a lady who kept to the fashion of forty years previous to his visit. He speaks of "her hair frizzed up a yard high above her head;" her hoops spreading out to at least a yard on each side; her shoes of white satin, with heels two or three inches high covered with red morocco leather; and her jewels and miniatures, of which she wore a great quantity.

No. 1, fig. 294, from a print in the "Universal Magazine" for 1773, shows the ordinary flat hat of a country girl. It is trimmed with ribbon, and was worn by all women of the lower ranks. The last persons to discard this fashion were the fish-women and fruit-sellers, to whom it was exceedingly convenient, allowing their baskets to repose safely on the head. No. 2, of the same date, is a winter hat of black silk, worn by women of the middle classes. Of course neither of these hats would suit the wearers of the fashionable head-dresses, for whom such head-coverings as Nos. 3 and 4 were con-

Fig. 294.

structed ; but any covering was seldom wanted, as a lady of the first fashion could always ensure safety from accidents by keeping in her coach or sedan. No. 3 is a calash from a print dated 1780. It was made like the hood of a carriage, and could be pulled over the head by the string which connected itself with the whale-bone hoops ; it was first introduced in 1765. Caps, however, were sometimes made fully as extravagant to cover the immense heap of hair then worn, above which they rose, and spread out at the sides in a pile of ribbons,[1] and ornament. No. 4 is copied from a print of the newest fashion in 1786 ; and the lady is described as wearing "a spotted gauze Therese (for so the large kerchief that enclosed the head was termed) over a round cap, fastened with a head-band tied in a loose knot." Her hair is combed upward from the forehead, and falls on each side of the head in broad curls. About this time the heads of the ladies began to lower,[2] and the hair was allowed to stream down the back ; a fashion attributed to the taste of the reigning portrait-painters of the day, with Sir Joshua at their head. Hats of immense circumference of brim, turned down back and front into a half circle, with flat crowns and plumes of feathers, which were tied beneath the chin by broad silk ribbons, became fashionable ; and mob-caps, that covered the hair, were worn with a full caul and deep border, secured by a broad ribbon, much more plain than becoming.[3]

[1] As a whimsical example of the absurd names adopted for coloured ribbons, the "European Magazine" of January, 1783, may be quoted. Describing the fashions seen at court on the queen's birthday, we are told, "The fashionable ribbon colours were *Elliott's red-hot bullets, the smoke of the camp of St. Roche*, and the Grand Duchess of Russia's favourite colour, which is a kind of *red-brown*."

[2] In 1781 Walpole mentions a decree against high heads, but says that though the Queen never admitted *feathers* at Court, not a plume less was worn elsewhere. In 1779 Walpole mentions the appearance of a new dress introduced by Lady Ossory. It was called a *Levite*, but, adds Walpole, "where is the grace in a man's night gown bound round with a belt?"

[3] In 1782, the Marquis of Graham had leave to bring in a bill, which passed soon after, to repeal the act of 19 Geo. II. by which the wearing of the ancient dress was forbidden in the Highlands of Scotland ; and in August, the Duke of Athol gave a fête at the Castle of Blair, on which occasion competitors in games appeared in their new plaids.—*Gentleman's Magazine.*

Fig. 295, "fashionable riding-dresses in August, 1786," exhibits a lady in such a hat, garnished with large bows of silk ribbons round the crown; her hair is powdered and "frizzed" at the sides, but long curls repose on the shoulders or flow behind the head,[1] her riding-habit is made with an overturning collar and cape, like the men's coats were then made, as seen on the companion figure of a gentleman, who also wears a hat of most capacious brim,[2] with a very broad hatband and buckle; a powdered wig and pig-tail; a short waistcoat; an exceedingly long-tailed coat, having very large buttons; tight buckskin breeches, buttoned at the knee, and tied above and below it with bunches of ribbon. His boots are of very odd form, like modern Hessians, except that the point is behind and not in front of the leg. These long-tailed coats and extensive collars became quite the fashion now, and were cut away in front to a "sparrow-tail" behind, completely putting to flight the broad-skirted garments which had so long reigned supreme, and which were now exclusively monopolized by the elders of the community.

Fig. 295.

In 1788 "the ladies' fashionable full-dress of Paris" was a powdered wig, or the natural hair, arranged as wide as it was before high, in a series of large curls all round the head, the hair beneath, at the back, flowing down to

[1] In the "Foundling Hospital for Wit," 1786, ladies' feathers are spoken of as having come into fashion with the winter.

[2] Walpole mentions in 1782, that following the French fashion he never wore a *hat*.

the waist in loose curls; it was surmounted by a gauze kerchief and feathers, and ornamented by a wreath of flowers. The neck and breast were entirely concealed by a full white *buffont*, which stuck out from beneath the chin like the breast of a pigeon; the sleeves had ruffles at the elbow, cut at the edges into points or zigzags; small hoops were worn; the gown was still open, and trailed upon the ground behind; cambric aprons were worn with lace borders, and high-heeled shoes and buckles.

Until the period of the French Revolution no very extraordinary change had taken place in male or female costume since the Maccaroni period. The dresses of the gentlemen, which had then become less loose and capacious, so continued, and the waistcoat really went not below the waist; the coat had a collar which gradually became larger, and very high in the neck, about 1786. Wigs had become less "the rage;" and in 1763 the wig-makers thought it necessary to petition the king to encourage their trade by his example, and not wear his own hair; a petition that was most unfeelingly ridiculed by another from the timber merchants, praying for the universal adoption of wooden legs in preference to those of flesh and blood, under the plea of benefiting the trade of the country. But the French Revolution in 1789 very much influenced the English fashions, and greatly affected both male and female costume; and from that period we may date the introduction of the modern round hat in place of the cocked one; and it may reasonably be doubted whether anything more ugly to look at, or disagreeable to wear, was ever invented as a head-covering for gentlemen. Possessing not one quality to recommend it, and endowed with disadvantages palpable to all, it has continued to be our head-dress till the present day, in spite of the march of that intellect it may be supposed to cover. It is seen in Parisian prints before 1787.

French male costume was speedily adopted; and the gentlemen of 1793 dressed as they are represented in fig. 296, from a print of the period. The figure to the left is in true Parisian taste: he wears the high sugar-loaf hat in which the revolutionary heroes of that frightful era enshrined their evil heads, when Paris became a Golgotha;

his flowing hair powdered (for powder was not discarded finally till some years afterwards, although the queen and princesses abandoned it in this year), a loose cravat of white cambric tied in a large bow, a frilled shirt, a white waistcoat with red perpendicular stripes, a long green coat, with a high collar and small cuffs, buttoned lightly over the breast, from whence it slopes away to the hips, having very wide and long skirts—in fact, very like the "Newmarket cut" of much later days. His breeches are tight, and reach the ankle, from whence they are buttoned at the sides up to the middle of the thigh; and he wears low top-boots. The companion figure has a hat with a lower crown, his hair is powdered, flows loosely, and is tied in a club behind, pigtails having gone out of fashion with all but elderly gentlemen; his coat is similar to that of his companion; he wears very small ruffles at his wrist, which barely peep from the cuff; he has knee-breeches of buckskin, which were now "immense taste;" and his shoes are tied with strings, buckles having become unfashionable.

Fig. 296.

In 1789 the ladies began to relieve themselves of their load of hair, wearing it "frizzled" in a close bush all over, with pendent curls on the back and shoulders; the high sugar-loaf bonnet of the French peasants was introduced, and trimmed with deep lace, so that they hung over the face with all the effect of an extinguisher. Two of these ugly inventions are engraved, fig. 297, from a print dated 1790. It is not easy to conceive anything more unbecoming, and it excites surprise how any invention with so little to recommend it could be universally adopted. The

entire dress is ungraceful: the full buffont, the little frilled jacket, the tight sleeves, are all unpicturesque, and are only so many instances of the utter want of taste in dress exhibited at this period by the rulers of fashion. All sorts of uglinesses were invented and worn, answering to all kinds of queer names. About 1783, the manufacture of straw being carried to great perfection, it was introduced as an ornament to dress, and became, under the patronage of the Duchess of Rutland and other noble ladies, quite "the rage." We are told, in the "European

Fig. 297.

Magazine" for that year, that "to give an account of the straw ornaments they have in a great measure given birth to, and continue to patronize, would be tedious even to the first votary of fashion. Paillasses, or straw coats, are very much in use: this manufacture is borrowed from the French, and is very neat; they are in sarsnet, calico, fine linen, or stuff, trimmed and ornamented with straw." Another correspondent, after detailing the fashionable dress of the day, ends by exclaiming, "Straw! straw! straw! everything is ornamented with straw, from the cap to the shoe-buckle; and Ceres seems to be the favourite idol with not only the female, but the male part of the

fashionable world; for the gentlemen's waistcoats are ribbed with straw, and they look as if they had amused themselves in Bedlam for some time past, manufacturing the flimsy doublet." This fashion, after having gone the rounds of aristocratic life, descended to the commoners; and as late as 1795, a caricature of a female, styled a "bundle of straw," was published to ridicule the taste. This was the era of straw bonnets.

In 1794 short waists became fashionable; and that portion of the body which fifteen years previously had been preposterously long, reaching nearly to the hips, was now carried up to the arm-pits. This absurdity occasioned a waggish parody on the popular song, "The Banks of Banna," which begins with—

> "Shepherds, I have lost my love;
> Have you seen my Anna?"

The parody began with—

> "Shepherds, I have lost my waist;
> Have you seen my body?"

In "Fashionable information for ladies in the country," the present fashion is noted as "the most easy and graceful imaginable—it is simply this—the petticoat is tied round the neck, and the arms put through the pocket holes." The gown was worn still open in front, but without hoops, and fell in straight loose folds to the feet, which were decorated with shoes of scarlet leather. Immense earrings were worn; the hair was frequently unpowdered, and from 1794 to 1797 large ostrich or other feathers were worn, singly, or two and three together, of various bright colours, blue, green, pink, etc., standing half a yard high.

On the 23rd of February, 1795, Mr. Pitt proposed a tax on persons wearing hair-powder, and which he estimated would produce £210,000 per annum; the act passed, but as nearly everybody left off wearing it, the tax was almost unproductive.[1] Those who persevered in the fashion paid one guinea a year for the privilege, hence the jesters nicknamed them *guinea-pigs*.

[1] Hair powder in the army was discontinued in 1799, owing to the high price of flour, in consequence of bad harvests.

The fashionable walking-dresses of 1796 are here given from a print in the "Gallery of Fashion," published in the May of that year. The head-dress of the front lady consists of a cap, completely overloaded with bows, tassels, ribbons, and feathers, with a gauze veil hanging round the neck behind; it has much the look of those still to be seen in France. Her waist is girdled by a pink silk ribbon, immediately under the armpits. She wears a white gown, with pink spots; muslins and calicoes with printed patterns having usurped the place of silks, and the dress of a lady being considerably thinner and lighter than it used to be. The sleeves are loose, gathered in puffs midway between the shoulder and the elbow, where they end. A long black scarf, of gauze or silk, hangs over the shoulders: they were at this time very fashionable. The other lady wears a straw hat, the brim scarcely projecting over the eyes—it is decorated with green bows and feathers; a plain light-blue gown; a yellow shawl with a flowered border; and long yellow silk gloves, reaching to the elbow, where they meet the gown-sleeve. Both ladies carry the then indispensable article—a fan.

Fig. 298.

Although the hoop had been happily discarded in private life, it appeared regularly at court in as great state as ever. Witness fig. 299, copy of a lady's court-dress in 1796.[1]

[1] In the epilogue to Ireland's play of "Vortigern," originally passed off by him as Shakespeare's, and played at Drury Lane in 1796, the following notes of fashions of the day occur:

> "'Tis true there is some change, I must confess,
> Since Shakespeare's time, at least in point of dress.

Not since the days of its invention was this article of dress seen in more full-blown enormity; and, as if to increase its size in the eye of the spectators, immense bows of ribbon, cords, tassels, wreaths of flowers, and long swathes of coloured silks, are twisted around and hung about it, in the most vulgar style of oppressive display. The pinching of the waist becomes doubly disagreeable by the contrast with the petticoats, and the head, overloaded as it is with feathers, jewels, ribbons, and ornament; altogether, the unfortunate wearer seems to be imprisoned in a mass of finery almost sufficient to render her immovable. All the inconvenience and crush of a St. James's levée could not, however, banish these monstrosities, until George IV. abolished them by royal command.

Fig. 299.

The modern-antique style of dress, an attempt to engraft a classical taste in costume (as introduced in furniture), now appeared; the result of the French Revolution,[1] when

> The ruffs are gone, and the long female waist
> Yields to the Grecian more voluptuous taste;
> Whilst circling braids the copious tresses bind,
> And the bare neck spreads beautiful behind.
> Our senators and peers no longer go
> Like men in armour glittering in a row,
> But, for the cloak and pointed beard we note
> The close-cropt head and little short great coat."

[1] It was under the direction of David the painter that the imitation classicalities of Paris were fashioned. The ladies began by confining their tresses in antique fillets, and making the gown as much like the Greek *stola* as possible; wearing sandals tied with ribbon over naked feet for evening parties. At balls the *Merveilleuses* appeared in flesh-

every brawler believed himself a Cato or a Brutus,[1] and an air of ghastly burlesque was cast over scenes of blood at which humanity sickens, by a misplaced assumption of classic patriotism. This modification of the antique habit had a good effect, inasmuch as it encouraged simplicity; and the female costume up to 1800 was, in truth, unpretending and lady-like. Open gowns were discarded, and waists about 1798 became longer, until at the end of the century they regained their proper shape.

The walking and evening-dress of ladies in 1799, is given in fig. 300. The latter is tasteful and free of all extravagance, and has a modesty and simplicity worthy of praise, the red bunch of feathers upon the head being its only absurdity. The gowns were made wide in the skirt, with a short train. The walking-dress is exceedingly simple: a dark scarf is thrown over the shoulders, and the white muslin bonnet is decorated with rows of blue ribbon. The chief absurdities, as usual, occupied the head; and certainly anything more ugly than some of the low, flat, projecting bonnets of silk, straw, and gauze now worn, could not easily be found. A more becoming mode of dressing the hair was adopted: short curls hung round the face, and

Fig. 300.

coloured drawers with gold circlets, the men in square-tailed coats, with very high collars, their hair plaited on the forehead, and flowing down behind, or turned up and fixed with a comb! Such were the *Muscadins* or *Jeunesse dorée* of Paris in 1794.

[1] The rough-cropped head then fashionable was termed "a Brutus," by the French, after the great hero of antiquity whom they specially reverenced.

reposed on the neck. Turbans adorned with small feathers and jewels, were sometimes worn, or the hair was simply confined by a silken band and a jewel, and occasionally decorated with jewellery and feathers.

. . . . . .

"Thus far with rough and all unable pen,
Our bending author hath pursued the story;"

and having arrived at the threshold of the present century, he bequeaths the chronicle of its fashions to some future historian, closing his own notices with the hope that the reader is neither wearied nor uninstructed by his labours, and respectfully bidding him

"Hail! and fare you well!"

INDEX.

(*Nos. in italic figures are illustrated.*)

ACKETON. *See* Haketon.
Adonis, 381.
Aiglets, 234.
Ailettes, *112*, *149*.
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